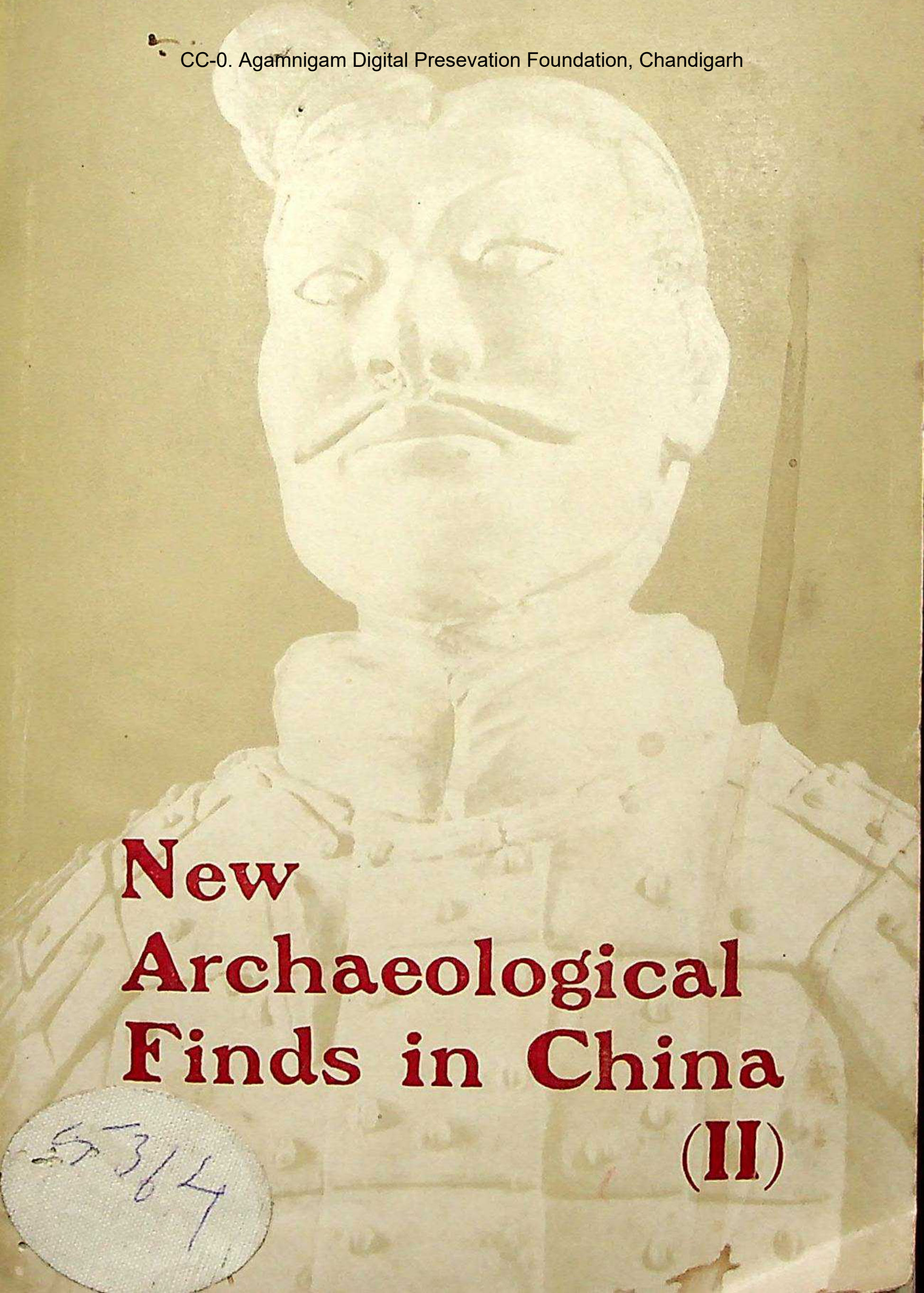

New Archaeological Finds in China

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NEW ARCHAEOLOGICAL FINDS IN CHINA

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NEW ARCHAEOLOGICAL FINDS IN CHINA

(II)

MORE DISCOVERIES DURING THE CULTURAL REVOLUTION

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Publisher's Note

CHINA, with her long history, has a brilliant ancient culture created by the people of all her nationalities. The people's government has always taken care of, protected and preserved the unearthed relics of this culture.

China's archaeological workers, guided by Chairman Mao's revolutionary line, have brought to light group after group of valuable historical objects buried for many centuries. These finds are of scientific importance in the study of ancient society. In conformity with Chairman Mao's teaching, **"Make the past serve the present,"** they are also put to the service of socialist revolution and construction.

In 1972 we published the booklet *New Archaeological Finds in China*, and, in 1973, a revised edition. This second volume contains 16 articles on some new discoveries of recent years, dating from the slave society of the Shang Dynasty 3,000 years ago down to the last feudal monarchic dynasty, the Ching.

Printed in the People's Republic of China

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"Wenwu" Magazine Reporter

New Archaeological Finds

A PRELIMINARY SUMMARY OF IMPORTANT DISCOVERIES

SINCE the beginning of the Great Proletarian Cultural Revolution China's archaeological workers, guided by Chairman Mao's revolutionary line, have gained remarkable successes. The movement to criticize Lin Piao and Confucius has further accelerated the work.

A great number of valuable historical relics have been discovered and excavated in many parts of the country in the last few years. In conformity with Chairman Mao's teaching, **"Make the past serve the present,"** they have been used in the service of the three great revolutionary movements — class struggle, the struggle for production and scientific experiment — and, first of all, of the consolidation of the dictatorship of the proletariat.

1

The very numerous relics of the slave society of the Shang (16th-11th centuries B.C.) and Chou dynasties dug up in recent years prove convincingly that the slaves were the makers of history.

In September 1974 a pair of large bronze *ting*[1] (tripods) of the middle Shang Dynasty was unearthed in the Shang ruins in Chengchow, Honan Province. One stands 87 cm. high, the other one metre. They are much older than the famous large ritual tripod, the *ssu mu wu ting*[2] of the late Shang. To make such large bronzes, many difficult technological problems had to be solved. Their discovery provides new knowledge of the development of metallurgy in the mid-Shang period.

Chia ku wen[3] (oracle inscriptions, carved with knives on tortoise shells or animal bones), which are important in documenting Shang Dynasty history, have been found all through the post-liberation years — most of them during the Cultural Revolution. In 1971 and 1973, a total of 4,700 on animal bones and 60 on tortoise shells, all dating from about the 12th-11th centuries B.C., were unearthed in Anyang,[4] Honan Province, from the ruins of Yin (the place to which the Shang rulers moved their capital in the 14th century B.C., whereafter this dynasty itself was also alternatively known as Yin). The inscriptions concern sacrifices, military expeditions, astronomy, hunting, etc.

Shang relics have been newly discovered in regions other than the Central Plains (roughly the Yellow River valley). Since March 1974 the foundation of a large palace and four tombs of the mid-Shang period have been excavated in Panlungcheng, Huangpi County,[5] Hupeh Province. Together with the group of bronze and jade articles unearthed there, they show that Panlungcheng was the Shang Dynasty's political, economic and cultural centre in present-day Hupeh.

In 1973-74 a site of the Shang and Chou dynasty ruins was found in Wucheng, Chingkiang County,[6] Kiangsi Province, south of the Yangtze River. A number of kilns, kiln sites and tombs were cleared, yielding 500 stone, pottery and bronze articles. Among them were stone moulds for casting bronzes and pottery with inscriptions. In Katso County,[7] Liaoning Province, two groups of kiln-stored bronzes of the Shang-Chou period, consisting altogether of 12 items, four of them inscribed, were unearthed in 1973. They show that the sway of Shang extended from the north coast of Pohai Bay to the Yangtze valley in the south. This vast area was permeated with the culture marked by the superb bronzes created by the slaves of the Shang period.

New discoveries of remains of the Western Chou (11th century-770 B.C.) were made in 1973 in the Liuliho People's Commune, Fangshan County,[8] Peking. Excavations there since 1973 have uncovered scores of tombs and several horse-and-chariot pits. Also found were bronzes and articles of primitive porcelain and ivory. The bronzes were inscribed with the characters "Yen Hou"[9] (Marquis of Yen). This place may have been the ruling centre of the State of Yen.[10]

In the spring of 1974 the remains of two mine-pits were seen for the first time at Tunglushan, Tayeh County,[11] Hupeh Province. Both reflected the creative labour and high wisdom of the slaves in developing mining and metallurgy in the Spring and Autumn (770-475 B.C.) and Warring States (475-221 B.C.) periods. One, yielding bronze tools, belonged to the late Spring and

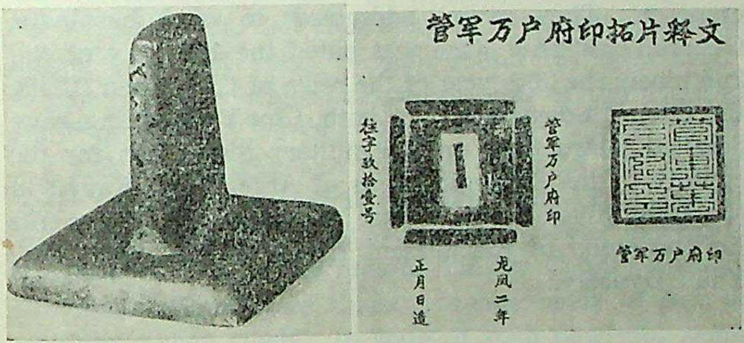
Autumn Period and the other, containing iron tools, to the middle or the late Warring States Period. The wall and roof supports were practically intact. The mining tools were of bronze, iron, wood, bamboo or rattan. From this site and the remains, it can be seen that the slaves of 2,000 years ago already knew from rich experience how to select the location of a mine, extract and transport ore, build supports and install ventilation and drainage equipment underground. All this is very important for the study of mining and metallurgical development in China.

2

Chairman Mao says, **"The people, and the people alone, are the motive force in the making of world history."** Precious revolutionary relics of peasant uprisings in China's very long period of feudal society provide striking material evidence of these class struggles which propelled the advance of history.

The Hung Chin Chun[12] (Red Turban Army) peasant uprising occurred in the last years of the Yuan Dynasty (1271-1368). In 1965 a bronze seal with the characters "Kuan Chun Wan Hu Fu"[13] ("Command of Ten Thousand Troops") was unearthed in Kuangshan County,[14] Honan Province. It was the seal of the peasant government under the Red Turban Army leader Hsu Shou-hui.[15] Later, two bronze seals of Hsu Shou-hui's regime known as Tien Wan[16] (1351-60) were found in the Changchung People's Commune, Yingshan County,[17] Hupeh Province. One was round, bearing the characters "Pien Liang

Hsing Sheng Kuan Kou So"[18] ("Office in Charge of Finance, Economy and Documents of Pienliang Province"), the other square, with the characters "Chang An Tsang Yin"[19] ("Seal of the Long Peace Granary"). In 1972 in Hsiangfan City,[20] Hupeh Province, another bronze seal of the "Command of Ten Thousand Troops" was discovered; it had been cast in the second year of the Lung Feng reign[21] (1356) of the peasant government under Han Lin-erh,[22] the Red Turban Army leader at the end of the Yuan Dynasty. The insurgent army was the main force which destroyed the reactionary feudal rule of Yuan. A contemporary folk song ran:



Bronze seal of the "Command of Ten Thousand Troops" of the peasant government under Han Lin-erh.

Fire engulfs the city,
The prefectural officials have gone into hiding.
Not a soul within the city walls,
The Red Turbans sit high in the prefect's office.

These seals from different places furnish vivid proof that the insurgent peasant army set up and exercised revolutionary power wherever it went.

Discovered in Shanghai during the Cultural Revolution were two confidential letters on military matters written by Chu Yuan-chang,[23] leader of a peasant insurgent army at the end of the Yuan Dynasty who in 1368 founded the Ming Dynasty, becoming its first emperor. They were addressed to a subordinate, General Hsu Ta.[24] One was dated the 18th day of the 2nd moon, the 26th year of the reign of Chih Chen (1366), the other 10 days later. In both, Chu Yuan-chang gave detailed instructions on the military disposition for the capture of the strategic towns of Anfeng and Kaoyu in the Huai River basin. These are important documents for the study of the peasant risings at the end of the Yuan Dynasty.

3

Among the relics unearthed, collected and sifted in recent years a great many concern the history of the Legalists* and the struggles between the Legalists and the

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* The Legalists, principally represented by Shang Yang (d. 338 B.C.), Hsun Kuang (313-238 B.C.) and Han Fei (280-232 B.C.), opposed the Confucians during the Warring States Period. The Legalist School reflected the interests of the rising landlord class and propagated the materialist view that "man's will can conquer Heaven," as against the idealist view of "abiding by the will of Heaven." It advocated political reform and opposed retrogression. It stood for "rule by law" instead of "rule by rites" and for the domination of the landlord class in place of that of the slave-owning class.

Confucians. Discoveries in different places sharply reflect the struggles of Chin Shih Huang[25] (259-210 B.C.), the first emperor of the Chin Dynasty (221-207 B.C.), to conquer the various warring states, unify China and establish her first centralized feudal state.

As Chin Shih Huang carried out a political line conforming with the trend of historical development, he was victorious in all his wars to unify the country. In the winter of 1971, 207 Han weapons — including swords, dagger-axes and spears — were found in Hsincheng,[26] Honan Province, which was the capital of the State of Han[27] during the Warring States Period. Among them, 178 had inscriptions, and one was made in 222 B.C., a year before Chin conquered Han. In 1973 another batch was unearthed near Wuyangtai,[28] lower capital of the State of Yen, in the present Yihsien County,[29] Hopei Province. Some were sharp weapons made of low or medium carbon steels. In spite of such powerful arms, the states of Han and Yen were vanquished by Chin.

In 1973 a 32-kg. iron weight of the Chin Dynasty was found in Wenteng County,[30] Shantung Province. It was inlaid with a bronze plate engraved with an imperial edict of the 26th year of Chin Shih Huang's reign (221 B.C.) concerning the unification of weights and measures. Discovered in Shanghai was a "Shang Yang Fang Sheng,"[31] a standard measure for grain during the period of the reform led by the Chin Prime Minister Shang Yang, dated the 18th year of Prince Hsiao's[32] reign (344 B.C.). It was inscribed on one of its sides. When Chin Shih Huang unified the country, this measure was adopted as the standard throughout the land, and the imperial edict on the matter, issued in the 26th year of his reign, was engraved on its base. In 1973-74 in Shanpaoyingtzu, Naiman Banner, Cherim League,[33] Kirin Province, excavations on an ancient city site revealed a pottery measure engraved with the same imperial edict. It was somewhat similar to the one, likewise engraved with Chin Shih Huang's edict, found in Chihfeng City, Chao Uda League,[34] Liaoning Province, in 1963 before the Cultural Revolution.

Found in Kwangchow in 1953 was an oval lacquer case with its lid branded with the characters "Panyu"[35] (now Kwangchow). In the Chin Dynasty, Panyu was the seat of Nanhai Prefecture[36] whose jurisdiction covered mainly present-day Kwangtung Province.

All these relics show that the Chin authority extended far and wide and its system was uniform throughout the land. The centralized feudal state set up by Chin Shih Huang initiated a long period of national unification.

In May 1974 a large vault containing life-size terracotta figures was excavated on the east side of Chin Shih Huang's mausoleum at Lintung County,[37] Shensi Province, in a find of very great importance. The first group included hundreds of figures of warriors, some as tall as 1.8 m., wearing armour and carrying swords, and 12 life-size ones of horses drawing chariots in teams of four. This array of fighters and war-horses recreates the impressive scenes of Chin Shih Huang's mighty sweep across the country to establish a unified China.

The numerous inscribed bamboo strips unearthed in 1972 from the Han tombs in Yinchuehshan in Linyi County,[38] Shantung Province, were mostly of military writings representing the ideas of the emerging landlord class and of works of the various schools of thought of the Chou and Chin dynasties; only the Confucian classics were absent. The books copied on silk found in the Han tomb (designated as No. 3) at Mawangtui[39] in Changsha, Hunan Province, in 1973, were also mainly of the Taoist school, with very few Confucian classics. This throws a sidelight on the ideas and political inclination of the early Han rulers.

The bamboo strips found in the Han tombs at Yinchuehshan included fragments of a famous work, *Sun Pin's Art of War*,[40] containing more than 10,000 words. The rediscovery of this military treatise, lost for over 1,000 years, illuminates an important link in the development of military thinking of the rising landlord class. Simultaneously, another batch of bamboo strips, on which were fragments of *Master Sun's Art of War*,[41] was also unearthed. This settled the long-standing controversy as to whether this author, Sun Wu (Master Sun), actually existed and whether the book was genuine or fake.

Lost ancient books — two manuscript versions of *Lao Tzu*[42] containing eight chapters of Volumes I and II totalling 20,000 words — were among the volumes copied on silk buried in Han Tomb No. 3 at Mawangtui. They provide important documentary material for the study of the relations between the Legalist line and Taoist thought in the early Han Dynasty. Also discovered was the silken book *Chan Kuo Tse*[43] (*Records of the Warring States*), including 17 chapters which do not appear in the modern editions and which provide new material for the study of the relations among the princely states of that time.

From the same tomb come maps showing the physical geography and location of military posts of the southern region of the State of Changsha[44] in the early Han Dynasty. Cities, mountain ranges and rivers are shown with considerable accuracy on the maps. The mountain ranges on the physical map were drawn by the contour method, similar to the modern practice, showing that cartography was fairly highly developed in the early Han Dynasty.

In the Three Kingdoms Period (220-280) the rulers of all three — the states of Wei,[45] Shu[46] and Wu[47] — laid stress on farming and war. The State of Wei (220-265) devoted great efforts to land reclamation and military colonization to develop agriculture in Lunghsi[48] (now the region around Kansu Province). In 1972-73 six tombs dating from Wei to Western Tsin (265-316) were excavated in the Gobi Desert northeast of the Chiayukuan Pass.[49] They yielded more than 600 bricks bearing over 200 frescoes portraying the people of different nationalities in Lunghsi engaged in productive labour. These are lively records of the development of farming and animal husbandry in the region.

4

Many recently discovered relics of ancient science and technology supply new data on the ingenious creations of the ancient working people and on the development of science and technology.

The world-famous Tukiangyen[50] irrigation network in Szechuan Province was built in the 3rd century B.C. In

March 1974, repair and maintenance work there brought to light a stone statue of Li Ping,[51] Prefect of Szechuan under the State of Chin in the Warring States Period. It was carved in 168, the first year of the Chien Ning period in the reign of the Ling Ti Emperor of the Eastern Han Dynasty. Not only does its discovery show that the people commemorated this Legalist, but according to a preliminary study of the location where it was found, the statue itself and the inscriptions on it constitute first-hand material for research into the Tukiangyen project and water conservancy administration during the Chin and Han dynasties.

Noteworthy new discoveries concerning astronomy and calendar-making include the book copied on silk, *Wu Hsing Chan*[52] (*Five-Star Prognostication*), found in Han Tomb No. 3 at Mawangtui; the bamboo strips inscribed with the *Calendar of the First Year of the Yuan Kuang Period of the Wu Ti Emperor's Reign of the Western Han Dynasty*[53] (134 B.C.) found in the Han tomb at Yinchueh-shan; and the Star Map on the ceiling of the Yuan Yi[54] tomb of the Northern Wei Dynasty (386-534) found in Loyang, Honan Province, in 1974. The *Five-Star Prognostication* is the earliest Chinese astronomical work so far discovered. It records from observations the positions of the five planets as they orbited during 70 years between the Chin and Han dynasties, and calculates the periods of their revolutions. The calendar is the earliest and most complete so far discovered in China. It dates from some 80 years before the creation of the famous Julian calendar in the West. On the Star Map of Northern Wei the galaxy, sweeping from south to north, consists of 300 stars, the luminous ones linked by lines. Most of the constellations can be identified. All this shows that observation of the skies was then already quite accurate.

New discoveries related to medicine and health include medical books on silk and the chart "Tao Yin Tu"[55] ("Guide Chart") found in the Han tomb at Mawangtui and medical prescriptions on tablets unearthed from Eastern Han tombs at Wuwei,[56] Kansu Province, in 1972. The books on silk, which have roused the attention of the medical world, consist of 20,000 words recording hundreds of prescriptions in different branches of medical science: surgery, internal medicine, gynecology, pediatrics, and the treatment of eye, ear, nose, throat and mouth diseases. There were also writings on moxibustion. The "Guide Chart" contains some 40 illustrations of people of different status, age, sex, and in different postures and costumes. It seems to have been a chart for physical exercises. The 30 prescriptions on 92 tablets found at Wuwei virtually constitute a medical book in themselves; they refer to the treatment of various diseases, and also acupuncture and moxibustion. The prescriptions include 100 biological and mineral ingredients, and the drugs themselves were in the form of ointments, plasters, tablets, pills, granules, or decoctions. All the above finds reflect achievements in medicine in the Han period.

Sung Ying-hsing,[57] a great scientist of the Ming Dynasty, spent long years doing research in villages and manufactories. Summing up China's experience in industrial and agricultural production up to that time, he wrote the famous book *Tien Kung Kai Wu*[58] (*The Exploitation of the Works of Nature*) in 1634. Four of his lost books, dating from the reign of the Ming emperor Chung

Chen (1628-44) were found recently in Kiangsi Province. Two on natural science, *Tan Tien*[59] (*On the Heavens*) and *Lun Chi*[60] (*On Climate*), popularize astronomy and other scientific knowledge. They are of help in the study of Sung Ying-hsing's scientific activities.

Ancient China's silks and porcelains were long admired by the people of other countries. Chinese silks travelled overland along the famous "Silk Road" from Shensi through Kansu and Sinkiang to central Asia and Europe, while porcelains mostly went by sea to Asian and African countries. In recent years not a few specimens of silk fabrics of the Han and Tang (618-907) dynasties have been found in Sinkiang. In 1974 a batch of porcelain for export dating between the late Tang and the Five Dynasties (907-960) was unearthed in Ningpo,[61] Chekiang Province. These finds provide new materials for the study of ancient China's silks and ceramics and her external trade and communications.

5

China's archaeological workers in recent years have successfully excavated a great number of historical relics in the frontier regions and in provinces or regions where people of minority nationalities live in compact communities.

Heilungkiang Province: A primitive society site at Paichinpao[62] was excavated in 1974. Preliminary studies indicate that it dates from before the Chin-Han period. The pottery *po*[63] (basins) and other articles unearthed are no different from those made in the Central Plains. They are decorated with lightning, cicada and other designs commonly seen on the bronzes of the Shang and Chou dynasties. Particularly noteworthy is the discovery here of the pottery *li*[64] (tripod), a typical cooking vessel of the Shang-Chou period. In 1973 excavation at a primitive society site in Tungjen, Suipin County,[65] revealed the remains of two semi-cave style wooden structures, similar to the houses used in the Central Plains in the Yangshao era[66] 5,000 years ago, and *pen*[67] (adzes), similar to those used in the Central Plains in the period between the Warring States and the Han Dynasty.

Huining Prefecture,[68] upper capital of the Kin Dynasty (1115-1234), was situated in today's Acheng County.[69] Relics unearthed there include figures of donors carved on bricks, mirrors painted with stories of people, bronze plates with incised depictions of the Thousand-Armed Goddess of Mercy, bronze mirrors with inscriptions in the Han language and bronze seals in Han characters. All these Kin relics are in the style of the Central Plains.

The bronze seal of the Kin Dynasty, *hsu pin ho wo mu ai mou keh yin*[70] (the seal of *mou keh*, the official at Womu of the Hsupin River, now the Suifen River), was unearthed in 1973. It is a valuable find proving the historical dimensions of China's territory. Hsupin Lu,[71] an administrative organ set up by the Kin Dynasty, was located at Shangchengtzu[72] (renamed Ussurysk after its occupation by tsarist Russia); its jurisdiction included the Suifen River and the Wusuli River basins as far as the sea coast.

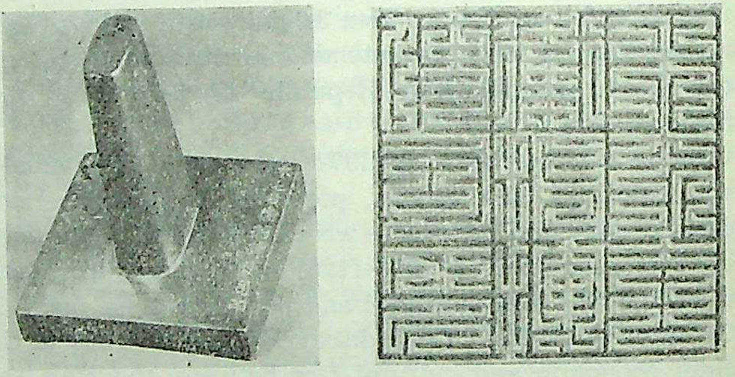
The site of the Puyu Lu[73] administration of the Kin period was located on the south bank of the Wuyuerh

River[74] in Kehtung County.[75] The city site is oval-shaped with the remains of a rammed-earth wall, barbican entrance and "tile-ends." Investigations made in 1974 uncovered carts, seals and copper coins of the Sung and Kin times. According to the *History of the Kin Dynasty*, "Chapter on Geography," "Kin's northern frontiers reach Huoluhuo Village[76] more than 3,000 li north of Puyu Lu," that is, the Kin territory extended north into the present-day Yakut Autonomous Republic of Siberia in the Soviet Union.

Liaoning Province: In 1974 more than 300 items — silk paintings, silk fabrics, porcelain, lacquerware and other ornamental articles — were unearthed from a tomb of the Liao period (916-1125) at Yehmoutai, Faku County.[77] The silk paintings and porcelain were made in the Central Plains. Their discovery here testifies to the close economic and cultural ties between the Han and Khitan[78] peoples at that time.

In the present Liaoyang City[79] an epitaph was unearthed commemorating Sung Kuo-chung[80] who had the title of Ming Wei General.[81] It records the meritorious services of his great-grandfather Sung Pu-hua[82] who was promoted to the rank of Ming Wei General because of his success, as a Ming Dynasty official, in proclaiming imperial orders to Nurkan. Further, a stone tablet recording "the imperial order for building Yung Ning Monastery"[83] recounts in detail the setting up of the Nurkan *Tuszu*[84] (Nurkan was near the mouth of the Heilung River, *Tuszu* was the highest military organ of a province in the Ming Dynasty) in the early Ming Dynasty, and here, too, the name Sung Pu-hua appeared on the tablet. In dates, the epitaph and the tablet are 100 years apart, but they corroborate each other.

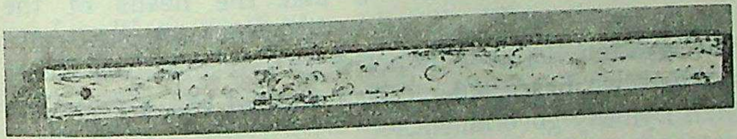
Kirin Province: In 1974 a bronze seal of *Hotunchi Wei Chihhuishih-szu*[85] (*Hotunchi* — a place name, *wei* — a military garrison, *chihhuishih-szu* — command headquarters) was found in Taoan.[86] This garrison was set up in 1409, the seventh year of the Yung Lo period (reign of the Ming emperor Cheng Tsu) and was one of the 184 garrisons under the Nurkan Command. The bronze seal is material evidence for the study of the establishment of the Nurkan Command.



Bronze seal of the "Hotunchi Military Garrison Command Headquarters."

Inner Mongolia Autonomous Region: In 1972, 50 groups of large wall paintings of the Eastern Han Dynasty were sorted out from tombs of that period in Holingol.[87] They portray the life and career of a local official appointed and sent there by the Eastern Han central authorities, and the people of China's various nationalities engaged in land reclamation and pasturing on the vast expanse north of the Great Wall. Earlier in 1970, two large *weng*[88] (earthen jars) stored in a cellar were discovered in Huhehot City.[89] They contained three pieces of porcelain made in the Chun Kiln[90] of Honan Province and three made in the Lungchuan Kiln[91] of Chekiang Province, both dating from the Yuan Dynasty, proving that the products of these famous kilns were then popular among China's people of various nationalities.

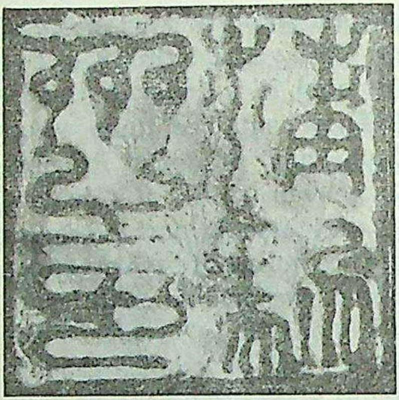
Ningsia Hui Autonomous Region: In 1974, rulers made of bone, ink sticks and a pottery miniature of a granary were unearthed in a Han tomb at Kuyuan.[92] They show the deep influence of Han Dynasty politics, economics and culture on this region.



Ruler made of bone unearthed at Kuyuan, Ningsia.

Sinkiang Uighur Autonomous Region: In 1973 at Jimsar County[93] a bronze seal, "the seal of Pulei Prefecture,"[94] was found in the old city of the Peiting *Tatuhufu*[95] (headquarters of the frontier command at Peiting) of the Tang Dynasty.

Historical documents record the setting up of Pulei County. Both these records and the unearthed objects prove that the Tang Dynasty set up prefectural and county governments similar to those in the Central Plains, in the region north of the Tienshan Mountains. In 1954, before the discovery of this bronze seal, a bronze seal

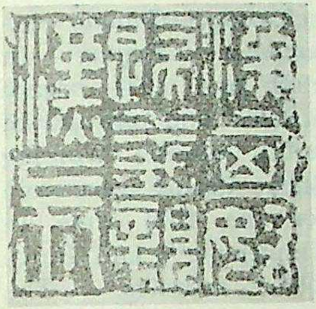


Bronze seal of "Pulei Prefecture."

engraved with the characters *Han Kuei Yi Chiang Chang*[96] (Head of the Chiang Tribe in Allegiance to Han) was unearthed on the ancient site of Hsinho County town.[97] These finds confirm the statement in the *History of the Han Dynasty*, "Chapter on the Western Regions,"[98] that the heads of the different nationalities in the Western Regions, from the princes and lords down to the town heads, all received seals of office from the Han Dynasty government.

In 1972-73 a group of Tang tombs was excavated at Turfan.[99] Great quantities of documents, silk fabrics, paintings and painted clay figurines were revealed. Some of the figurines were of people of various nationalities, vividly showing that Sinkiang is a region where many of China's nationalities have lived together from ancient times.

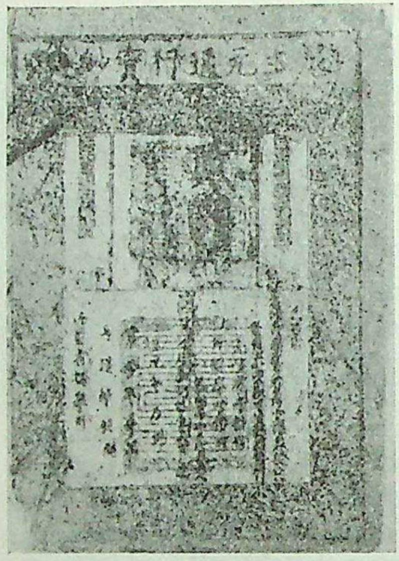
Chinghai Province: In 1972-74 some 60 tombs dating from the Han Dynasty to the Later Chin (384-416) were excavated at Tatung,[100] Minho[101] and other counties. Among the 3,000 articles found was a bronze seal from Tatung County bearing the characters *Han Hsiungnu Kuei Yi Chin Han Chang*[102] (Chief of the Hsiungnu in Allegiance and Friendly to Han). It is material proof of the close ties between different nationalities and the setting up of administrative organs in Chinghai at that time.



Bronze seal of the "Chief of the Hsiungnu in Allegiance and Friendly to Han."

Tibet Autonomous Region: Preserved intact here are many relics including: (1) *Hui Meng Pei*[103] (The Union Tablet) engraved with the characters *ho tung wei yi chia*[104] (harmonious as one family), set up in the Tang Dynasty; (2) a gold seal engraved with the characters *Pai Lan Wang Yin*[105] (the seal of the White Orchid King) which the Yuan Dynasty issued to Sodnamzangpo[106] when it bestowed this title upon him; (3) an imperial rescript of the Ming Dynasty bestowing the title *Wusze-tsang Ta Pao Fa Wang*[107] (the Great Treasure Divine King of Tibet) to Karmapa;[108] (4) the gold plaque with which the Ching Dynasty appointed the Eleventh Dalai Lama; and (5) paper currency circulated during the reign of Kublai Khan of the Yuan Dynasty. All are material evidence of the close relations between the Han and Tibetan peoples.

Yunnan Province: In 1972, 27 Western Han tombs were excavated at Lichiashan,[109] producing 1,000 articles of bronze and jade. The bronze-stemmed tray with cow and tiger designs is of fine workmanship and unique style, with distinct national characteristics. Also unearthed here were bronze mirrors, a cross-bow and *wu chu*[110] coins of the Han period such as are commonly found in the Central Plains.



Yuan Dynasty paper currency, found in Tibet.

Kwangsi Chuang Autonomous Region: In 1971 and 1974 bronze articles and groups of tombs of the Warring States Period were seen for the first time in Kungcheng[111] and Pinglo[112] counties. The bronzes *tsun*[113] (wine containers), *lei*[114] (wine containers) and *pien chung*[115] (a chime of bells) were shaped like those in the Central Plains, while their decorations were heavily tinged with local motifs.

China is a united multi-national country. Since ancient times the people of her various nationalities have lived, worked and multiplied on this vast land, by their joint efforts creating the nation's history and culture. The unification of the country and unity of the various nationalities are the main stream of China's historical development. The relics unearthed during the Cultural Revolution in the frontier regions and provinces or regions populated by minority nationalities strikingly reflect the contributions of their working people to the motherland's brilliant history in the process of formation and development of our united multi-national country. Likewise, they prove the inseparable relationship over the centuries between these regions and the Central Plains. The relics found in great numbers in Sinkiang, Heilungkiang, Kirin, Liaoning and Inner Mongolia constitute a forceful refutation to the anti-China lies of Soviet revisionist social-imperialism.

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[1]大铜鼎 [2]司母戊鼎 [3]甲骨文 [4]安阳 [5]黄陂县盘龙城 [6]清江县吴城 [7]喀左
县 [8]房山县琉璃河人民公社 [9]匽（燕）侯 [10]燕国 [11]大冶铜绿山 [12]红巾军
[13]管军万户府 [14]光山县 [15]徐寿辉 [16]天完 [17]英山县长冲人民公社 [18]汴
梁行省管勾所 [19]长安仓印 [20]襄樊市 [21]龙凤二年 [22]韩林儿 [23]朱元璋
[24]徐达 [25]秦始皇 [26]新郑 [27]韩国 [28]武阳台 [29]易县 [30]文登 [31]商鞅
方升 [32]秦孝公 [33]哲里木盟奈曼旗善宝营子 [34]昭乌达盟赤峰市 [35]番禺
[36]南海郡 [37]临淄 [38]临沂银雀山 [39]马王堆 [40]《孙膑兵法》 [41]《孙子
（武）兵法》 [42]《老子》 [43]《战国策》 [44]长沙国 [45]魏 [46]蜀 [47]吴
[48]陇西 [49]嘉峪关 [50]都江堰 [51]李冰 [52]《五星占》 [53]《西汉元光
元年历谱》 [54]元义 [55]《导引图》 [56]武威 [57]宋应星 [58]《天工开物》
[59]《谈天》 [60]《论气》 [61]宁波 [62]白金宝 [63]钵 [64]陶鬲 [65]绥滨同仁
[66]仰韶期 [67]锛 [68]会宁府 [69]阿城县 [70]恤品河窝母艾谋克印 [71]恤品路
[72]双城子 [73]蒲与路 [74]乌裕尔河 [75]克东县 [76]火鲁火疃谋克地 [77]法库
叶茂台 [78]契丹 [79]辽阳市 [80]宋国忠 [81]明威将军 [82]宋卜花 [83]永宁寺
[84]奴尔干都司 [85]禾屯吉卫指挥使司 [86]洮安 [87]和林格尔 [88]瓮 [89]呼和
浩特市 [90]钧窑 [91]龙泉窑 [92]固原 [93]吉木萨尔县 [94]蒲类州之印 [95]北
庭大都护府 [96]汉归义羌长 [97]新和县 [98]《汉书西域传》 [99]吐鲁番 [100]大
通 [101]民和 [102]汉匈奴归义亲汉长 [103]会盟碑 [104]和同为一家 [105]白兰
王印 [106]锁南藏卜 [107]乌思藏大宝法王 [108]葛哩麻巴 [109]李家山 [110]五
铢 [111]恭城 [112]平乐 [113]尊 [114]罍 [115]编钟

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Panlungcheng Excavation Team

Panlungcheng, the Remains of a Shang City

FROM September to December 1974 archaeological workers of Hupeh Province, jointly with the faculty and students of the history department of Peking University specializing in archaeology, organized a team for excavations at Panlungcheng, Huangpi County,[1] Hupeh, five kilometres north of Wuhan City. In the light of the needs of the educational revolution, and in co-ordination with water conservancy construction, they worked together with the poor and lower-middle peasants to start large-scale excavation of this Shang city site. The era of Shang (c. 16th-11th centuries B.C.) was one of a tribal slave-holding state. The excavation uncovered the remains of a city of the mid-Shang period at Panlungcheng. Inside the city the most complete foundation of a large Shang palace hitherto known was found and outside it was a tomb of the same period with immolated slaves, the first to be unearthed in the Yangtze valley. These three important new finds have substantially increased our knowledge of the process of ancient China's cultural unification.

South of Panlungcheng is the Fuho River[2] which flows into the Yangtze. To the north are small earth mounds. The ancient city measured 290 m. north to south and 260 m. from east to west. The walls, totally of earth, protected the palace. Around their external perimeter other remains of contemporary culture were found, most abundantly in the earth mound on the north slope which was probably the main abode of the common people. From an exposed cross-section of an earth ditch at the southeastern corner of the city wall, it can be seen that there was a moat, 10 m. wide, beyond the wall. Such a city with defence ramparts of earth was the product of a society already divided into two antagonistic classes, the slaves and the slave-owners. The remains of this mid-Shang city at Panlungcheng, with a walled palace area, show the characteristics of the earliest type of city.

"The antagonism between town and country begins with the transition from barbarism to civilization, from tribe to state, from locality to nation."* The appearance of cities marks the formation of a state. However, none of the 15 pre-liberation excavations of the ruins of Yin at Anyang, Honan Province, capital of this slave society kingdom of the late Shang period, revealed city walls of the time. Many people thought that cities had not been formed then. After liberation, however, a city of the Erhlikang period[3] of the middle Shang Dynasty was found in Chengchow, Honan. It proved that by mid-

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* Karl Marx and Frederick Engels, *The German Ideology*, Progress Publishers, Moscow, 1964, p. 64.

Shang, cities had already appeared. Now in the deep ditch of the remains of the foundation of Panlungcheng's north city wall, we can see three strata of the Erhlikang period which were piled up to make the foundation while the rammed earth of the wall itself contained pottery pieces of the same period, and under it lay a stratum also of that time. All this proves that Panlungcheng was built in the Erhlikang period. The discovery of a second city of the earliest type along the Yangtze provides fresh evidence that China's ancient cities grew no later than mid-Shang times and that the process of antagonism between town and country had then already begun in the middle reaches of the Yangtze. History, entering upon the stage of class society, is marked by the **"fixation of the contrast between town and country as the basis of the entire division of social labour."*** This contrast is bound ultimately to disappear as a result of continuous social revolution and a high development of the productive forces. In the historical conditions of 3,000 years ago, however, its appearance signified the development of civilization.

Cities begin with class society — this is a universal law. But the techniques of building cities and their walls often vary in the case of different peoples and places. The cross-section of Panlungcheng's north wall shows that its technique of building with wooden boards as moulds for rammed earth was almost the same as that of the Shang city at Chengchow, Honan Province. In both, layers of

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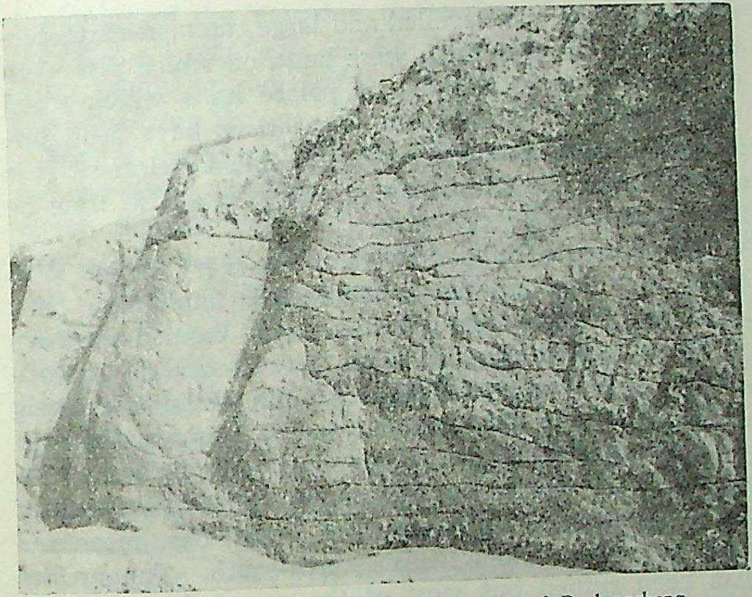
* Frederick Engels, "The Origin of the Family, Private Property and the State," Karl Marx and Frederick Engels, *Selected Works*, Foreign Languages Publishing House, Moscow, 1958, Vol. II, p. 325.



The exposed cross-section of the north wall of Panlungcheng.

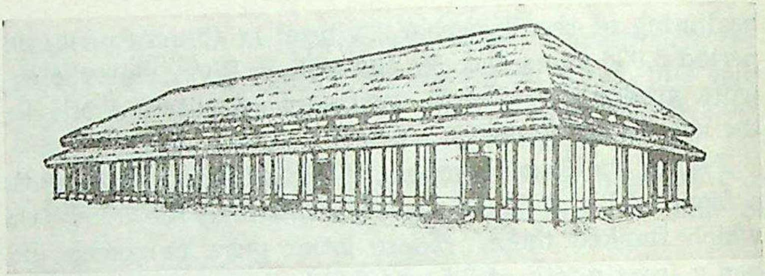
rammed earth were used for the main part of the city wall, with a sloping lateral section of the same material which served to hold the boards in place while the main body was rammed down. Such similarities of technique showed a close national and cultural relationship which could not have existed without political unity.

Most important of the discoveries here was the foundation of a large palace in the city's northeastern part. It stood on higher ground where it could dominate the city and display the pomp and power of the rulers. An analysis of a cross-section of the excavated strata, 85 m. north to south, shows that in building the city wall this higher ground was levelled and large rammed-earth terraces up to a metre high were built, on which pits were dug and foundations laid for palace halls which stood close together. So far four foundations have been unearthed, Foundation No. 1 being practically cleared. It is possible that the entire palace structure will in time be revealed.

The scale of Foundation No. 1 was very large. Pits were first dug and the rammed-earth foundation built in them. This foundation's upper part formed the base of the terrace which stood above the surrounding ground-surface. The base was in the shape of a rectangle running north-south, the direction of the axis being north with 20 degrees east inclination, practically the same as that of the north city wall. This shows unified planning of the city wall and the palace. The terrace base measured 39.8 m. east-west and 12.3 m. north-south. The surface has been ruined but most of the post holes and wall foundations remain, indicating that there were corridors around the structure and four large bed-chambers in the centre.

The four walls of each of these four chambers stood on foundations 70-80 cm. thick. The post holes, 20 cm. in diameter, were spaced 60-70 cm. to one metre apart. Through comparison with the remnants of mud walls on the foundations of the large early Shang palace found in Erhlitou, Yenshih County,[4] Honan Province, it may be assumed that between the main wooden columns there were smaller wooden posts set close together with weeds and ropes thrust between them, and straw-reinforced mud plastered on top to form "mud walls reinforced with timber rods." Such walls were frequently used at the beginning of the Yangshao Culture[5] in China's neolithic period 5,000 years ago. In the Yellow River valley, they were gradually replaced by compacted earth walls in the late Shang Dynasty.

Two of the four chambers, the middle ones, each with a front width of 9.5 m., were larger than the other two which flanked them. These latter were narrower and had a front width of 7.5 and 7.9 m. respectively. Every one of the four chambers had a front door in the centre of its south wall. The two middle ones each had, in addition, a back door east of the centre of its north wall. Surrounding the four chambers on the outside was a spacious corridor, two metres wide, bordered by 43 large corniced columns, each with a massive stone column base. About 70-80 cm. beyond the holes of these columns were additional post holes, each 10 cm. in diameter, under overhanging eaves. As in the foundation of the early Shang palace found in Erhlitou, a slim post stood on each side, in front of the corniced columns and under the overhanging eaves. Counting from the middle of the corniced columns, the front width of this chamber palace was 38.2 m. and its depth 11 m. Judging from the corridors around the structure, and the additional post holes under the overhanging eaves on the southeastern corner beyond the terrace foundation, the roof may have been of the pavilion type. Our imaginary restoration of this large structure is based on the foundation of the early Shang palace at Erhlitou, pictures and characters on bronzes of the late Shang Dynasty and historical records concerning the same period. It is that of a large bed-chamber palace built on a compacted earth terrace, with four chambers



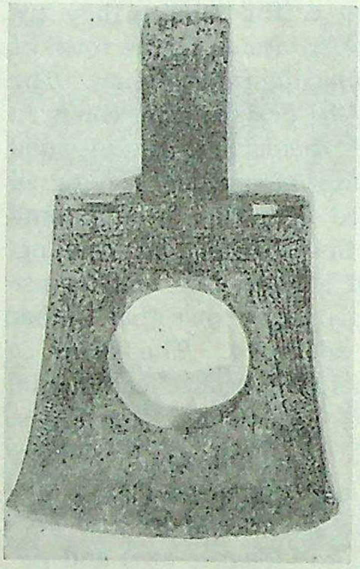
Imaginary restoration of the large Shang bed-chamber palace at Panlungcheng.

in the centre, surrounding corridors, multiple eaves and a straw roof of the pavilion type.

The foundation at Panlungcheng is the best preserved of any large Shang palace so far known. It provides rare material for the study of the social conditions and building techniques of that time and, in particular, the level of development of Shang culture along the middle Yangtze. More important, the erection of columns and walls and other building techniques used in Foundation No. 1 are very similar to those of the early Shang palace at Erhlitou. This further shows the uniformity of culture from the Yellow River basin to the middle Yangtze at that time.

The excavation of Tomb No. 2 at Lichiatsui 200 m. east of Panlungcheng illustrates the development of this uniformity from another angle. It was the tomb of a slave-owning noble roughly contemporary with the ancient city. The vault was a rectangular vertical shaft, small at the top with a large base of 3.24 × 3.67 m. In it were inner and outer coffins, set over narrow pits for sacrificial dogs. The timber has mostly rotted away but some broken pieces of the outer coffin remain; they are carved with a *tao-tieh*[6] (ogre-mask) design in the form of an ox head, and with a cloud and lightning design. The cinnabar and chalk with which the designs were coloured can still be clearly seen. This is the earliest carved-wood artifact known in China. Traces of a wood carving in tiger design were found before liberation in the tomb of a Shang king on the Northwest Ridge at Anyang, Honan Province, but it was of a later date and its use was not clear. The present discovery shows that timber processing was already quite advanced. The 60 or so burial objects in the tomb included bronze ceremonial vessels, weapons, jade and pottery articles. The largest was a bronze *ting* (tripod), 55 cm. high. Others were *li*[7] and *yen*[8] (cooking vessels), *kuei*[9] (food vessels), a tall-legged wash-basin, wine vessels *chia*,[10] *chueh*[11] and *ho*,[12] and the weapons *mao*[13] (spear), *ko*[14] (dagger-axe) and *fu*[15] (axe). This is the only full set of bronzes of the Erhlikang period of the Shang Dynasty so far known. Also found was a bronze weapon *yueh*[16] (halberd), 41 cm. long, cast with a dragon design. Its owner must have had a very high position, as ordinary slave-owners could not possess weapons of this size. The bronzes were executed in the same artistic style as the mid-Shang specimens in Chengchow, Honan. This similarity, as well as that of the techniques for making jade and pottery articles, again shows the uniformity of the mid-Shang culture in this region with that of the Yellow River valley. Three skeletons of immolated slaves were found inside the tomb on its west and north sides.

The Kingdom of Shang was established about 3,600 years ago. It spread its culture rapidly over the middle



Bronze *yueh* (halberd) in Tomb No. 2 at Lichiatsui.

and lower reaches of the Yellow River, incorporating many scattered primitive tribes in its domain. In the Spring and Autumn Period (770-475 B.C.) descendants of the Shang rulers, eulogizing King Wu Ting of the later Shang, described the territory of this state as "extending thousands of li." They also recounted Wu Ting's war expeditions to Chinchu, now the region around Hupeh Province, indicating that the sway of Shang extended to the middle Yangtze. The scholar of the Eastern Han period, Cheng Hsuan (127-200), noted that before Wu Ting's reign the Kingdom of Shang had temporarily declined and Chinchu in the south had rebelled, whereupon Wu Ting led his troops from Fangcheng and subdued Chinchu. Fangcheng (now a county of the same name in southern Honan Province) was later taken by many as the southern limit of Shang territory. But since 1954 remains of middle and late Shang city sites have been successively discovered at Panlungcheng and Yuanliwan in Huangpi County,[17] Changchiashan in Kiangling County,[18] and Shamaoshan in Hanyang County[19] — all in Hupeh Province — as well as Wucheng in Chingkiang County,[20] Kiangsi Province.

These findings have increased our knowledge of the spread of Shang culture. The remains of city walls, palaces, tombs and handicrafts excavated at Panlungcheng attest to the strong uniformity of culture between this area and that in Honan and its vicinity 3,000 years ago. The extension of this uniformity, which laid the historical basis for China's unification, accelerated the development of the Yangtze valley. Past ages demonstrate that the unification of China represents an irresistible current and all splitters trying to go counter to it are bound to fail.

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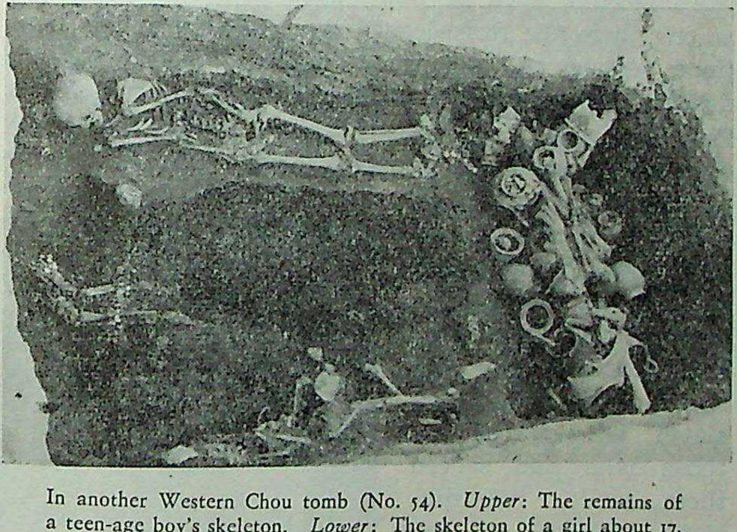
[1] 黄陂县盘龙城 [2] 府河 [3] 二里岗期 [4] 偃师县二里头 [5] 仰韶文化 [6] 饕餮 [7] 鬲 [8] 甗 [9] 簋 [10] 斝 [11] 爵 [12] 盉 [13] 矛 [14] 戈 [15] 斧 [16] 钺 [17] 黄陂县袁李湾 [18] 江陵县张家山 [19] 汉阳县纱帽山 [20] 清江县吴城

Tien Ko

Tombs with Sacrificial Slaves, Early Western Chou Dynasty

IN 1973 and early 1974 Peking archaeological workers excavated a group of tombs with sacrificial slaves at Liuliho, Fangshan County,[1] in the capital's outskirts. Of the 46 tombs already opened, seven contained skeletons of slaves buried with the owners. Analysis of the relics dates these tombs mainly in the early period of Western Chou, a tribal slave-holding state of the 11th-8th centuries B.C.

Slave society was the first in history to be divided into classes. The slave-owners owned not only the means of production but also the slaves, who were treated as "talking tools." In their lifetime the slave-owners cruelly oppressed and exploited the slaves, whom they bought, sold or slaughtered at will; and when they died large numbers of slaves were sacrificed to serve their ghosts. Human sacrifice was universally practised in slave society. The excavations at Liuliho revealed eight buried slaves — some with their skulls broken, some with hands tied behind their backs and some with legs laid straight with the feet close together, presumably having been bound with ropes. These slaves had no coffins or burial objects, not even a hint of mats to wrap their bodies in has been found. Their posture and bound limbs indicate that they were buried alive or killed before burial. One had his legs tied and two bronze horse halters placed on his body, showing that the slave-owners treated their slaves as draught animals. The male slaves were aged from 7 to 15; one female was about 17. So cruel was the class oppression in slave society.

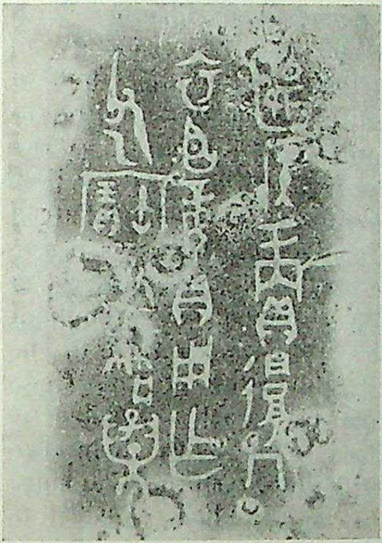


In another Western Chou tomb (No. 54). *Upper*: The remains of a teen-age boy's skeleton. *Lower*: The skeleton of a girl about 17.

The tomb pits were rectangular shafts. The largest, more than four metres long and two metres broad, contained three coffins placed one inside the other. The other pits were generally three metres long and over a metre wide, containing an outer vault and an inner coffin. Some of the sacrificial slaves were placed between the vault and the coffin, some outside the vault, on one end or side of the pit. Many burial objects were unearthed, including 116 pottery articles, 27 ceremonial bronze vessels, 21 bronze weapons, 6 bronze tools, 6 primitive porcelains and some ornaments of jade, stone, oyster shells or ivory. Several objects were of fine workmanship, such as had rarely been found before: among them the three-legged tiger-shaped bronze *kuei*[2] (food vessels) and a pottery *kuei*, engraved with fine designs. They reflected the creative talent of the slaves. But the fruit of the slaves' heavy labour, and they themselves, were the property of the ruthless slave-owners.

Fifteen of the bronze ceremonial vessels had inscriptions. One, on a bronze *tsun*[3] (wine vessel), describes how big slave-owners gave away slaves as rewards for those who had served them well: "Marquis Yen[4] bestows on Fu[5] ceremonial caps, robes, servants, shells. . . ." Marquis Yen was the highest ruler of Yen,[6] a principality given him by the Chou emperor. Fu was the slave-owner

Bronze *tsun* found in Tomb No. 52 of the Western Chou Dynasty.



Inscription on the bronze *tsun*: "Marquis Yen bestows on Fu ceremonial caps, robes, servants, shells. . . ."

buried in this tomb; the caps and robes were ceremonial wear, the servants were men and women slaves, and shells (cowries) were the money of that time. The inscriptions on two other bronze ceremonial vessels record Marquis Yen's bestowals of money on Fu and another slave-owner named Yu.[7]

These inscriptions indicate that the two slave-owners, Fu and Yu, received these gifts from Marquis Yen because they had served him well. But the gifts recorded were few, indicating that the positions of the recipients were not very high. Nonetheless, as such persons belonged to the slave-owning class, slaves had to be buried with them. Some tombs even contained horses and chariots. The four horse-pits contained two, four, six and ten horses respectively and one horse-and-chariot pit included the remains of the driver — a slave. There were also bronze axle ornaments and a halter. The sacrificial slaves, numerous burial objects and horses and chariots reflected both the slave-owners' property status and their parasitic mode of life.

Marquis Yen was Duke Chao[8] who, together with Duke Chou,[9] helped King Wu[10] and King Cheng[11] to found and consolidate the tribal slave-holding state of Western Chou. Western Chou (in its early period under their administration) was later looked back to as the "reign of good order" by Confucius, who was a representative of the declining slave-owning class and lauded Duke Chou and some of his contemporaries as "sages."

Confucius lived in the late period of slave society, at the beginning of its transition to feudalism. Throughout his life he advocated "self-restraint and return to the rites" by which he meant the rites of the Chou Dynasty — precisely those man-eating rites revealed by these unearthed tombs. After seeing with their own eyes the proofs of the crimes of the Western Chou slave system, the workers, peasants and soldiers engaged in the excavations denounced the Confucian preachings of retrogression and restoration of the crime-soaked old ways, and condemned Lin Piao for following Confucius.

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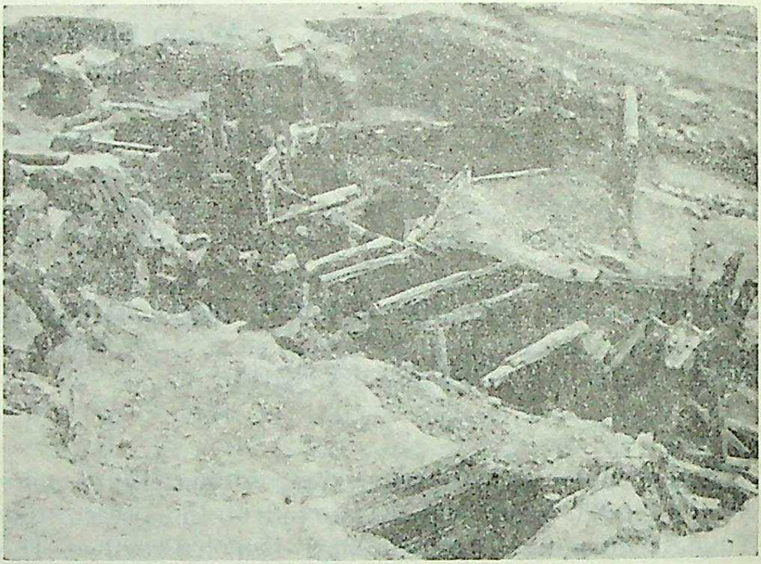
[1] 房山县琉璃河 [2] 簋 [3] 尊 [4] 匽侯 [5] 复 [6] 燕 [7] 攸 [8] 召公 [9] 周公 [10] 武王 [11] 成王

Wang Shan-tsai

Mining Site of the Spring and Autumn and Warring States Periods

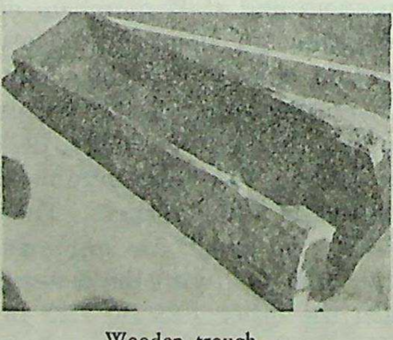
IN the winter of 1973 an ancient mining site of more than 2,000 years ago was found at the present-day Tunglushan mine, Tayeh County,[1] Hupeh Province. The ancient mine was extensive, two kilometres from north to south and one kilometre from east to west. Unearthed were old mine shafts and well-preserved relics, providing valuable material for the study of geological knowledge, mining and metallurgy in ancient China.

The find was made by workers and staff members of the present mine while working an open pit. They reported it to the department in charge of archaeology. Investigation established it as the site of large-scale mining and smelting of copper. In February-May 1974 archaeological personnel in Hupeh Province organized an excavation team jointly with the mine workers. They selected two ancient sites 300 m. apart for diggings. One shaft measured 70-80 by 70-80 cm., with the deepest spot 40 m. below the surface; the other 1.23 by 1.23 m. and had a rectangular gallery 1.6 by 1.8 m. with a

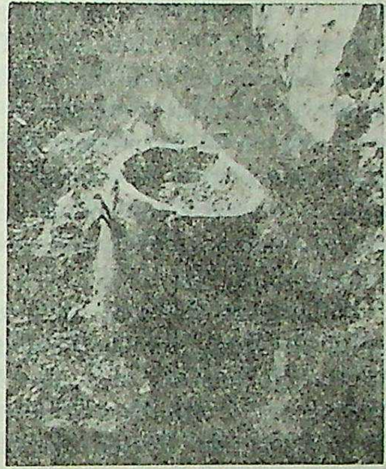


Part remains of the ancient mining site.

maximum depth of 50 m. below the surface. More than 100 tools and articles of daily use were discovered. The mine-tools included implements for extracting ore: bronze axes, adzes and hoes, iron axes, chisels, hammers, hoes and harrows, and wooden mallets, shovels and spades. Tools for loading ore included bamboo baskets, open bamboo baskets, rattan crates and wooden ladles; for hoisting ore, wooden hooks, thick



Wooden trough.



Wooden bucket.

ropes and a wooden windlass; for draining underground water, wooden troughs and buckets; for illumination, bamboo torches and vegetable oil (found in dried state); and for ore-dressing, a wooden boat-shaped dipper. All these tools bore marks of use; some bronze axe-heads were worn down to a third of their original length and some wooden mallets were broken by long use, indicating the intensity of labour.

The great number of mining sites and articles discovered give ample evidence of how the working people in ancient China fought nature to explore and open up mines and how they suffered from class oppression under the then prevalent social conditions. They provide rich

Wooden mallets and shovels.

data for the study of the class struggle and the struggle for production at that time. The making of bronzes had been developed from the Shang Dynasty 3,000 years ago. Their great variety and fine workmanship came to be well known in China and abroad. However, there was scant knowledge of where the copper came from and how it was mined. This unprecedented discovery, so large, ancient and well-preserved, deserves the most serious study.

Judging by the tools unearthed from the two selected sites, the first (which yielded bronze objects) belonged to the Spring and Autumn Period (770-475 B.C.) and the second (with iron articles) to the middle and late Warring States Period (475-221 B.C.). In the latter a hexagonal iron hoe was similar in shape to the iron hoe cast mould of the Warring States Period found in Hsinglung,[2] Hopei Province, and to the iron hoe found in a tomb of the same period in Changsha; a concave iron hoe resembling the iron hoe found in the ruins of the Warring States Period in Kiangling,[3] Hupeh Province; and a crudely made eared wooden cup with a simple design in the style of the Warring States Period, carved with a needle on its base. Also characteristic of the age were the techniques of making the underground timber supports and the wooden tools. The supports were very thick; the large wooden boards measured 40 cm. wide and 3 cm. thick; and the many tools included a 70-cm.-long wooden ladle and 2.6-m.-long trough. All were made by digging into, chiselling, chopping and scraping a whole round timber. There was no trace of sawing.

Chemical analysis and metallographical study of many of the iron tools showed a low sulphur content. A large proportion of the parts were of sponge iron. The softening (annealing) treatment of cast iron tools to improve ductility and overcome brittleness was already known; the carburetting and quenching of wrought iron was not. Therefore sharp tools could not be made. All this conformed to the level of metallurgical technology in the middle and late Warring States Period.

At the site belonging to the Spring and Autumn Period the timber supports were rather small, generally consisting of round timbers 5-10 cm. in diameter, and the method used was more primitive than in the middle and late Warring States Period. The firing of the red-brown pottery, with rhomboidal designs, was also characteristic of the early Spring and Autumn Period.

The two sites belong to two periods during which China was in transition from slavery to feudalism. They show vividly what the slaves had by then achieved in science and technology, and how their struggle propelled the advance of history. From these ancient sites, we can see how exploration was carried out by the slaves at selected places, where abundant high-grade ores were deposited at the fractured zone between the granodiorite-porphyry and marble strata stretching for several kilometres. It was rather easy to discover and select the minerals — some malachite, others natural copper — because of their brilliant colours. This is evidenced by the fact that to this day, wherever there was an ancient mining site at Tunglushan, there are still rich deposits. The boat-shaped dipper is worthy of special attention. It was used to load the mineral sand for washing in water; the dirt was washed away while the mineral collected by sedimentation in the dipper. This is the "gravitational method of ore-dressing" used to determine the grade of ore and decide the direction in which to dig galleries. We can see here how ancient China's working people gradually learned through practice a reliable method for exploring and selecting ore.

It is a marvel to see from these ancient sites how the slaves, without using any motive power or metallic machinery, dug and explored the mine to a depth of 50 m. The structures, whether vertical shaft, inclined shaft or gallery, followed sound principles of mechanics.

The scientific and technological advances in geology, mining and metallurgy reflected in the ancient sites at Tunglushan confirm Chairman Mao's words: **"China has one of the oldest civilizations in the world."** The struggles and creations of the slaves, revealed in these finds, have deepened our knowledge of the ancient working people's wisdom, their inventiveness and historical role in the development of society. But these very same people suffered from ruthless class oppression. The underground work-site, drenched with their sweat and blood, and the crude broken scoops, cups and pottery, bear eloquent witness to the misery of their lives.

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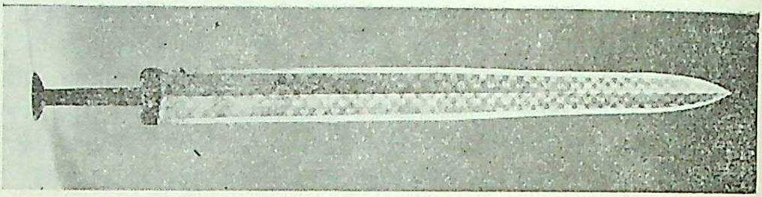
[1] 大冶铜绿山矿 [2] 兴隆 [3] 江陵

Peng Hao

The Sword of the Prince of Yueh Found in a Tomb of Chu in Kiangling

CHINANCHENG,[1] five kilometres north of Kiangling County[2] town in Hupeh Province, was known as Ying[3] during the Spring and Autumn (770-475 B.C.) and Warring States (475-221 B.C.) periods, when it was the capital of the State of Chu.[4] For 411 years from 689 to 278 B.C., altogether 22 generations of the rulers of Chu had their seat here. Hence, in and around the town of Chinancheng a great number of historical relics have been preserved, tens of thousands of them already unearthed. In March 1973, at Tengtien[5] nine kilometres to the northwest, a sword which belonged to Chu Kou, Prince of Yueh,[6] was found in a Chu tomb. It provides new data for the study of relations between two ancient states, Chu and Yueh further to the south.

This sword, 56.2 cm. long, was made of bronze, with very sharp edges and point, and had a pommel. In the middle of the hilt were two cast hoops, carved with beautiful designs. The entire hilt was wound with black



The sword of the Prince of Yueh.

silk thread in a lozenge pattern. Close to the crosspiece two lines inscribed in a "bird script" were artistically inlaid with gold. The glittering inscription reads: "Sword made and used by Chu Kou, Prince of Yueh," indicating that the sword was habitually worn by that ruler.

It is noteworthy that this was not the first sword of a Prince of Yueh discovered in Kiangling. A bronze sword belonging to Kou Chien, Prince of Yueh,[7] was brought to light in the winter of 1965 in a Chu tomb at Wangshan,[8] seven kilometres northwest of Chinancheng. This weapon is 55.7 cm. long and placed in a wood-lined sheath covered with black lacquer-work. The hilt is hollow and round in the middle, broader near the pommel and thinner at the crosspiece; the pommel is a concave disc carved with a swirl pattern in 12 concentric circles on its convex side. The two sides of the crosspiece are inlaid, one with blue glass and the other with green turquoise, both in animal mask designs. The blade itself is decorated all over with rhomboid patterns. Near the crosspiece, in "bird script," are eight characters: "Sword made and used by Kou Chien, Prince of Yueh." The meshing base patterns and the fine calligraphy of the "bird script" accentuate each other, bringing out the sword's unique style. Buried underground for 2,000 years it is still intact, sharp and shining.

An ancient book records that Prince Kou Chien had five precious swords famed throughout the country. It describes how Hsueh Chu,[9] a connoisseur of swords, was so struck with admiration at seeing one of them that his hands trembled. It also says: "When whirled rapidly, the sword spread its brilliance like a lotus flower in bloom; its decorations were dazzling like a myriad stars in a night sky; its lustre was like that of spring water, crystal clear and transparent; it was so sharp that it could cut rocks into fragments; its quality was that of melted ice, clean and pure." These phrases fit this well-preserved sword.

The State of Yueh with its capital in present-day Shaohsing[10] in Chekiang Province, together with the neighbouring State of Wu[11] in southern Kiangsu, was one of the major bronze-smelting bases in south China during the Spring and Autumn and Warring States periods. Tradition has it that Joyehhsi[12] and Chihchin-shan,[13] near Shaohsing, were the places where Ou Yeh-tzu,[14] sword-maker for Prince Kou Chien, obtained copper and tin. The sharpness and fine decoration of the unearthed sword reveal the technological accomplishments of the artisans of Yueh in smelting, carving, grinding, polishing and inlays.

Bronze swords were then used both as weapons and for ceremonial display. Therefore, besides sharpness, elegance and beauty were sought. A precious sword was in many cases worth a "whole city." One story tells how the ruler of a state offered two market towns (each of 12,000 households), two cities with 1,000 manufacturing and trading houses and 1,000 fine steeds in exchange for a sword belonging to Prince Kou Chien. This offer was denounced by the sword connoisseur Hsueh Chu, who said that nothing could be exchanged for this sword, not even if an empty city was filled with gold and its rivers with pearls and jade — much less a mere two townships, two cities and 1,000 horses. Rulers of princely states would threaten war to obtain a precious sword from other states. The State of Chin,[15] for instance, sent troops to attack the State of Chu after the latter refused it a sword. The states of Tsin[16] and Cheng[17] laid seige on Chu for three years to get hold of one. So bronze swords had a special significance for the ruling class at that time.

Swords belonging to the rulers and nobles of Yueh have survived in greater numbers than those of other periods. Past records mention as many as 14. Besides those unearthed in earlier times (we do not now know where), four were found in Shouhsien County,[18] Anhwei Province (capital of the State of Chu in late Warring States Period), two in the Chu tombs in Changsha, Hunan, and two (swords of princes Kou Chien and Chu Kou) more recently in Kiangling, the Chu capital, making a total of eight from the territory of this ancient state. The many Yueh swords found in Chu are significant for the study of the political and military struggles and relations between the two states in that period.

Yueh had earlier been a vassal of Chu. More than 2,000 years ago, the State of Tsin, then allied with the State of Wu, attacked Chu, which made Yueh its ally to oppose them. Yun Chang,[19] ruler of Yueh, began to style himself prince with Chu's support. After this Yueh and Wu continuously attacked each other. In 496 B.C. Kou Chien, son of Yun Chang, succeeded him as Prince of Yueh. After many battles against Wu, he finally conquered it in 473 B.C. Then he drove north to Hsuchow and conferred with the rulers of Chi,[20] Tsin and other princely states. Declaring himself "Pa Wang"[21] (All-Conquering Prince) he abandoned Yueh's alliance with Chu. Chu Kou, the fifth Prince of Yueh after Yun Chang, ruled for 37 years (448-412 B.C.). Extending Kou Chien's conquest of Wu, he continued Yueh's northward expansion and, in 409 and 408 B.C. respectively, subjugated the two small states of Teng[22] (now Tenghsien County,[23] Shantung Province) and Tan[24] (now Tancheng County,[25] Shantung Province), pressing close to the southern border of the State of Chi. In 333 B.C. during the reign of Prince Wu Chiang,[26] Yueh started a military expedition against Chi. Still later, instigated by Chi, Yueh turned to attack Chu. But the Chu ruler, Prince Wei,[27] counter-attacked and defeated Yueh. From then on Yueh gradually declined and retreated towards the sea.

These swords of the princes of Yueh unearthed in the territory of Chu may have been trophies taken by the Chu troops during their invasion of Yueh, later appropriated by Chu generals who had distinguished themselves in the campaigns. If this assumption is correct, we may expect to find more weapons and other important articles from Yueh in and around Kiangling.

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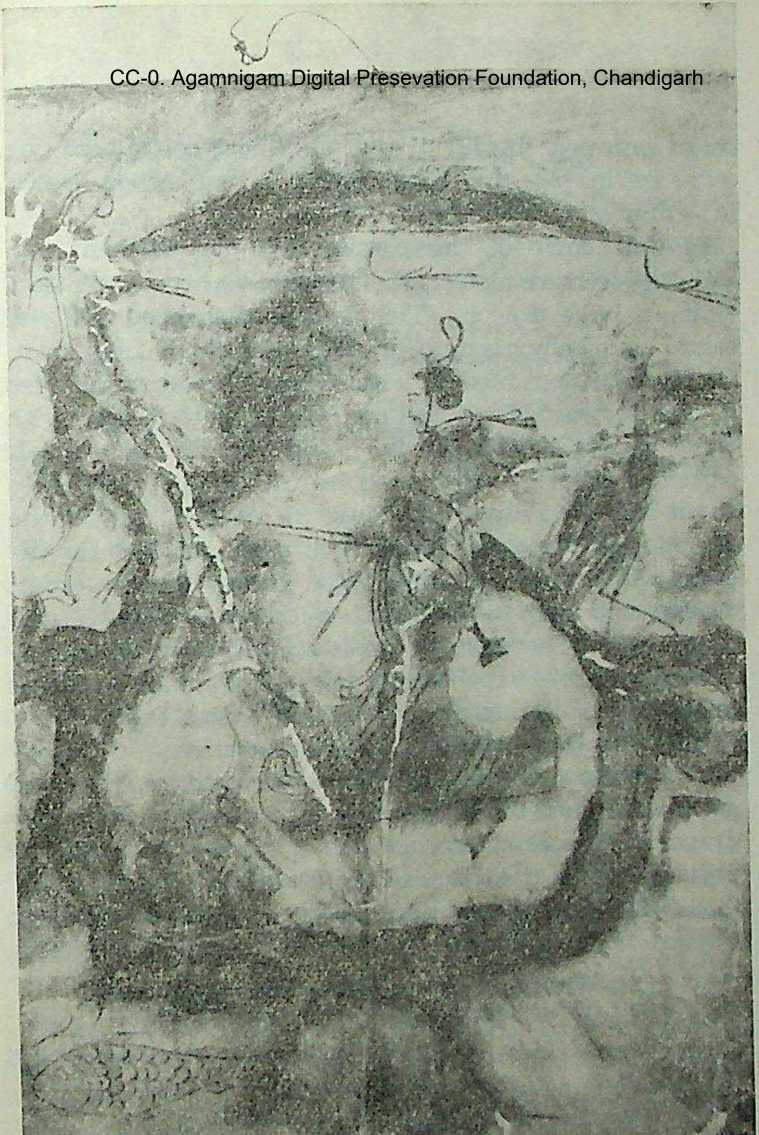
[1] 纪南城 [2] 江陵 [3] 郢 [4] 楚 [5] 藤店 [6] 越王州句 [7] 越王勾践 [8] 望山 [9] 薛烛 [10] 绍兴 [11] 吴 [12] 若耶溪 [13] 赤堇山 [14] 欧冶子 [15] 秦 [16] 晋 [17] 郑 [18] 寿县 [19] 允常 [20] 齐 [21] 霸王 [22] 滕 [23] 滕县 [24] 郯 [25] 郯城 [26] 无疆 [27] 楚威王

Hunan Provincial Museum

Paintings on Silk from a Chu Tomb of the Warring States Period Found in Changsha

IN September 1942 a tomb of the State of Chu[1] of the Warring States Period (475-221 B.C.), located at Tzutanku[2] southeast of Changsha, Hunan Province, was broken into by robbers who took away a precious relic, a book written on silk fabrics. This later fell into the hands of imperialists who smuggled it out of the country. In May 1973 the Hunan Provincial Museum undertook the scientific excavation of the tomb, making a thorough investigation of its structure and coffins. It yielded a quantity of pottery, lacquerware, wood and bamboo articles, silk and hemp fabrics. Most precious of all was a rare work of art — a painting on silk of a man riding a dragon.

The painting is on a rectangle of fine silk 28 × 37.5 cm. Its right and lower edges are unstitched; the upper edge is rolled around a thin bamboo strip to which a brown silken cord is attached. The painting was placed on a



Painting on silk from a Chu tomb in Changsha.

board between the lid of the outermost coffin and the outer coffin, face up. When found, it had turned brown in centuries of burial.

In the centre of the picture is a moustached man standing erect, reins in hand, his body turned to one side, riding a large dragon. The dragon, with head and tail raised and body recumbent, is in the shape of a boat. On its tail stands a crane with a long bill and round eyes gazing skyward. Over the man's head is a canopy with three tassels waving in the wind. At the lower left corner is a carp. The tassels on the canopy, the man's gown and the reins at the dragon's neck all follow the direction of the wind from left to right. Except for the crane which faces the upper right, all the figures — man, dragon and carp — face left, in the direction of their movement. The painting depicts a vision of the supernatural world — a man riding a dragon up to heaven — an image in vogue during the Warring States Period.

The following is a tentative interpretation:

The dragon: In ancient Chinese mythology, men and gods were sometimes described as riding or drawn by dragons to ascend to heaven or cruise through the universe. The great poet of the State of Chu, Chu Yuan[3] (340-278 B.C.), wrote in his poems of gods ascending to heaven or descending to earth with the aid of dragons:

My dragon-chariot's rumbling wheels resound,
As high I drive my chargers heaven-bound.

From the poem "The Great Fate"

Northward in winged dragon-boat I glide,
And sailing steer my course the lake beside.

From "The Goddess of the Hsiang River"

Thunder to dragon-chariot I bind,
With clouds as pennons trailing far behind.

From "The God of the Sun"

In his imaginary departure from the mundane world, his soul ascending to heaven, Chu Yuan also relied on the dragon to carry him:

Then give me green-horned serpents for my steed,
Or dragons white to ride,
In paradise with ancient kings I'd roam,
Or the world's roof bestride.

From "Crossing the River"

Instead of riding the clouds or high in the mist, as usually depicted, the dragon in this silk painting resembles a boat, as though riding the waves against the wind. This pertains to the ancient popular belief in a fairyland in the sea, populated by many immortals. To seek them, the sea had to be crossed, and an ordinary boat would not do, a dragon was needed. This notion naturally brings to mind the dragon-boat festival, traditionally celebrated in China for thousands of years on the fifth day of the fifth moon of the lunar calendar, particularly in south China, with its dragon-boat races.

The crane: Ancient stories described it as gifted with intelligence and dignity. A verse in *The Book of Poetry* runs:

*The crane's sonorous note ascends the sky.**

The crane was regarded as a bird of good omen denoting longevity, and there were many stories about riding or driving cranes. Legends described immortals as riding in "crane-chariots" or crane-drawn chariots. The silk painting unearthed from Han Tomb No. 1 at Mawangtui, Changsha, in 1972, depicts a crane very much like the one in the painting described here. On the painted coffin there is a picture of an immortal riding a crane in the clouds. All this shows that, in ancient tradition, the crane was looked upon as a celestial bird which inhabited the kingdom above the earth serving godly men as a vehicle.

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* Translation taken from James Legge, *The Book of Poetry*, Commercial Press, Shanghai, p. 226.

The carp: The presence of this fish was supposed to bring out the idea that the dragon could navigate in any waters.

The dragon, crane and carp all had to do with the vision of immortality and complemented one another in bringing out this theme.

The man in the centre of the painting, lanky and relaxed, wears high headgear, a long gown, and a sword at his waist. He is dressed like the one pictured in Chu Yuan's poems:

> *A long gem-studded sword hangs at my side,*
> *And a tall hat I wear.*
>
> From "Crossing the River"

> *My headdress then high-pinnacled I raised,*
> *Lengthened my pendants, where bright jewels blazed.*
>
> From "Li Sao"

The skeleton found intact in the tomb is that of a man of about 40. When the tomb was robbed more than 30 years ago, a bronze sword like the one worn by the man in the painting was reportedly unearthed. Judging from the fact that such paintings were supposed to escort the soul to heaven and that the old woman portrayed on the silk painting found in Tomb No. 1 at Mawangtui resembles in figure the corpse found there, it may be assumed that the painting in the Chu tomb was also intended to portray its occupant. And from the way he dressed and the use of outer and inner coffins, he seems to have been a noble of high position.

Faith in witchcraft was common during the Warring States Period, particularly in the State of Chu. Ancient records relate that in the general area of present-day Hupeh and Hunan "the local people believed in ghosts and customarily offered sacrifices." This was reflected in many ancient books, including one written on silken fabric unearthed from the Chu tomb some 30 years ago (containing many legends and stories about worshipping gods) and also on the painting on silk of the late Chou Dynasty found in 1949 in a Chu tomb at Chenchia Tashan[4] in Changsha.

From the burial objects found with it, the silk painting from the Chu tomb was a product of the mid-Warring States Period, of about the same age as the painting on silk of the late Chou Dynasty. The latter showed a slender woman, her palms held together before her chest, with a phoenix symbolizing good fortune and a *kuei*[5] (one-legged dragon), a mythical beast that could conquer disasters. The present find has a man riding a dragon up to heaven. The two more or less contemporaneous paintings show expertness in portraying images and drawing human figures in good proportion. But the technique in the late Chou painting seems archaic and stifled, while that of the picture of the Warring States Period is smooth and flowing, using a single line to combine plainness with exaggeration and thus avoid stiffness. Such a high standard could not have been reached without long years of practice in art. A little colouring was applied to human figures while the dragon, the crane and the canopy were mainly drawn in outline. Gold and silver pastel colours were used in part of the painting — the earliest specimen of this method discovered so far. This painting is precious material for the study of China's art prior to the Chin Dynasty (221-207 B.C.) and a gem in the nation's rich artistic legacy.

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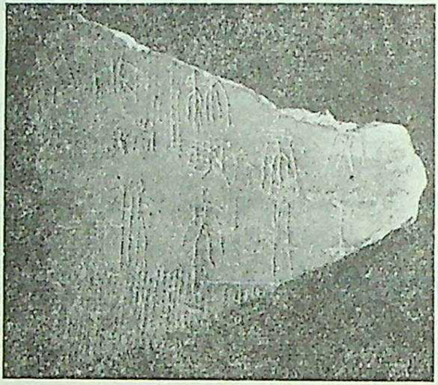
[1] 楚 [2] 子弹库 [3] 屈原 [4] 陈家大山 [5] 夔

Chi Sung-wen

Chin Pottery Measure Unearthed in Kirin

IN 1973-74 archaeological workers of Kirin Province undertook an excavation in the ancient city of Shanpaoyingtzu.[1] Many relics of the Warring States Period (475-221 B.C.) and, in particular, of the Chin (221-207 B.C.) and Han (206 B.C.-A.D. 220) dynasties were discovered there. Among them was a pottery grain measure inscribed with an imperial edict of Chin Shih Huang, the first emperor of the Chin Dynasty, concerning the unification of weights and measures. This is an important archaeological find in China's northeast region.

The ancient city site lies east of the village of the same name, and 12.5 km. southwest of the present Nanwantzu People's Commune in the Naiman Banner of the Cherim League[2] in Kirin Province. It is roughly square in shape, surrounded by hills and with the Mengniu River[3] to the south. The city wall, built of rammed earth, still stands about four metres high, thick and solid and 1,350 m. in circumference. Two years of excavation and investiga-



Broken piece of the Chin pottery measure inscribed with the imperial edict concerning the unification of weights and measures.

tion have established that it was first built during the Warring States Period when it belonged to the State of Yen,[4] and was later enlarged during the Western Han Dynasty (206 B.C.-A.D. 24).

Of the pottery measure, only a part of the side and the base remain. Grey in colour and made of clay, the measure has fine cord design on its side which bears an inscription in seal characters (some indistinct): "(Twenty-)sixth year, the emperor conquered the principalities, the people greatly (enjoy peace). . . ." The inscription shows that it was one of the standard measures issued by the Chin central authorities to different areas. In shape it is like the one found in Chihfeng,[5] Liaoning Province, in 1963, with the inscribed characters somewhat larger. Traces of two ears with holes can still be seen.

Later in the Warring States Period, seven princely states remained after protracted wars and annexations. The State of Chin, located in and around present-day Shensi Province, instituted reforms from 356 B.C. onward under the Legalist Shang Yang.[6] By replacing slavery with feudalism, promoting agriculture and preparing for war, it grew quickly in wealth and power. In 221 B.C.

Ying Cheng,[7] Prince of Chin, launched a war for the unification of China. He put an end to the divisions and rivalries between the principalities, established the first united multi-national feudal empire in Chinese history — that of the Chin Dynasty, and declared himself the First Emperor — Shih Huang Ti. (We now speak of him as Chin Shih Huang — the first emperor of Chin.) To protect the interests of the emerging landlord class and consolidate the new centralized feudal state, he launched a series of major political, ideological, economic and cultural reforms, promulgating them in nationwide laws and decrees. Important among the reforms was the unification of weights and measures. The discovery of the pottery measure at Shanpaoyingtzu adds to the material evidence of this unification.

During the Warring States Period the units of weight and measurement of various states had differed, which led to great confusion and hampered economic intercourse and development. After conquering the other six states, Chin quickly unified the standards. The relevant imperial edict was inscribed on the authorized standard measures, or engraved on a copper plate set in them. The full text of the edict, proclaimed throughout the country, reads:

"In the 26th year (the 26th year of Chin Shih Huang's reign, or 221 B.C.) the emperor completed the conquest of all the princely states; the people enjoy great peace. The reign of the emperor was proclaimed. The ministers, Chuang[8] and Wan,[9] were called together to decide on the unification of weights and measures; what was lacking and uncertain was clarified and unified."

The inscription on the pottery measure found at Shanpaoyingtzu is a fragment of the edict.

This standardization facilitated trade and exchange, promoted the development of handicrafts and commerce and strengthened the unification of the country and the unity between its nationalities, thus playing a progressive role. In the 2,000 years of China's feudal society after the Chin Dynasty, though the units of weight and measurement underwent many changes, in the main they followed the Chin system, so uniformity throughout the country was maintained.

Pottery measures inscribed with imperial edicts had been unearthed previously in Shensi, Shansi and Liaoning provinces. In recent years bronze and iron weights with Chin Shih Huang's edicts had been found in Kansu and Shantung. These Chin relics, widely scattered over different regions, show that despite the difficult communications and undeveloped facilities for correspondence the orders and decrees of the central authorities could reach the four corners of the country and the unified system of weights and measures was effectively enforced. The discovery of the pottery measure in the ancient city of Shanpaoyingtzu has further special significance. It proves indisputably that in the Chin Dynasty this area, which had been part of the State of Yen during the Warring States Period, became an inseparable component part of our great motherland, unified as never before.

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[1] 善宝营子 [2] 哲里木盟奈曼旗南湾子公社 [3] 牤牛河 [4] 燕 [5] 赤峰 [6] 商鞅
[7] 嬴政 [8] 状 [9] 绾

Tu Pao-jen and Han Han

An Art Treasure-Trove of Chin

IN 221 B.C. Chin Shih Huang,[1] the first emperor of the Chin Dynasty (221-207 B.C.), founded the first prosperous, united multi-national state in Chinese history. During the 12-year reign that followed, he carried out a series of progressive political, economic and cultural policies to consolidate the then new feudal system, to the development of which he largely contributed.

As regards the art of the Chin period, people used to think that its only remains were chronicle carved in stone and plaques engraved with imperial edicts (law and decrees) handed down by Chin Shih Huang during his inspection tours to different places. From these relics we saw the creativity in calligraphic art after Chin Shih Huang's unification of the written language. But the artistic achievements in the reign of this emperor whom Li Chih, a Legalist of the Ming Dynasty (1368-1644), praised as "the best emperor that ever lived in ancient times," could not have been reflected only by the calligraphy on a few stone carvings and edict plaques. For centuries, the Chin period remained a regrettable gap in the history of China's ancient art.

Since the founding of the People's Republic of China relics of Chin art have been continually unearthed. Examples are the tile-ends, the bronze lamp with a wild goose-foot base and the seated figurines of men and women found in the ruins of Chin at its capital, Hsienyang,[2] and near the mausoleum of Chin Shih Huang. But they were far from filling the vacuum.

In May 1974 some members of the Hsiyang Village People's Commune, Lintung County,[3] 30 km. east of Sian in Shensi Province, were sinking a well for irrigation. Four metres down, they found the pottery head of a human figure and then the hands and body. Later, more were dug up. The peasants began to discuss what they were. Someone said, "We are only two kilometres from Chin Shih Huang's tomb. These finds may have something to do with it." So they reported to the county authorities. The State Cultural Relics Administration sent archaeological workers to inspect the site. Soon it organized a team to investigate and excavate it.

This led to the finding of a large vault measuring 210 m. east-west, 60 m. north-south and 4.6 to 6.5 m. deep, covering an area of 12,600 sq. m. A section of 960 sq. m., on the east side, was marked out for preliminary excavation.

Removal of the surface earth revealed a magnificent scene — serried columns of life-size terracotta figures of warriors, fully armed, and of horses drawing chariots. In this 960 sq. m. space alone, the figures of 530 warriors and 24 horses were dug up. Then, from the middle part of the vault 100 m. to the east, more figures were brought to light in what was very likely an extension of the first section. It is estimated that the warrior figures might number some 6,000, forming a sizable battle formation. The warriors are 1.78-1.87 m. tall and the horses 1.23 m. Archers in front, chariots behind, they represent a powerful brigade starting on a military expedition. Also unearthed were knives, swords, spears and arrow-heads. The swords in particular, made of an alloy of copper and tin, remain bright and sharp.

Basing themselves on clues from dynastic histories, the archaeologists have established that these Chin relics belonged to the Chin Shih Huang tomb.

The tomb, in Lintung County, now appears as an earth mound, round above and square below. Pomegranates grow in profusion on its top. At the foot stands a stone tablet inscribed with the words: "Important national cultural relic (belonging to the first category) to be preserved," as proclaimed by the State Council of the People's Republic of China.

Chin Shih Huang succeeded to the Chin throne in 246 B.C. at the age of 13. The tomb began to be built that same year. After the country's unification 700,000 convicts were conscripted to continue the construction on a large scale, and this went on even after the emperor's death in 210 B.C. while on an inspection tour at Shachiu (now Pinghsiang, Hopei Province). It was only a year later that his body was brought to Lintung for burial. History has recorded that it took 38 years to build this elaborate and luxurious tomb and that it included palaces, chairs for civil and military officials, rarities from different places, a ceiling representing heavenly bodies in constellations made of bright pearls, a physical map of China on the floor with streams of mercury for rivers, and walls around the entire mausoleum. The vault with life-size figures was found not far from the eastern external wall.

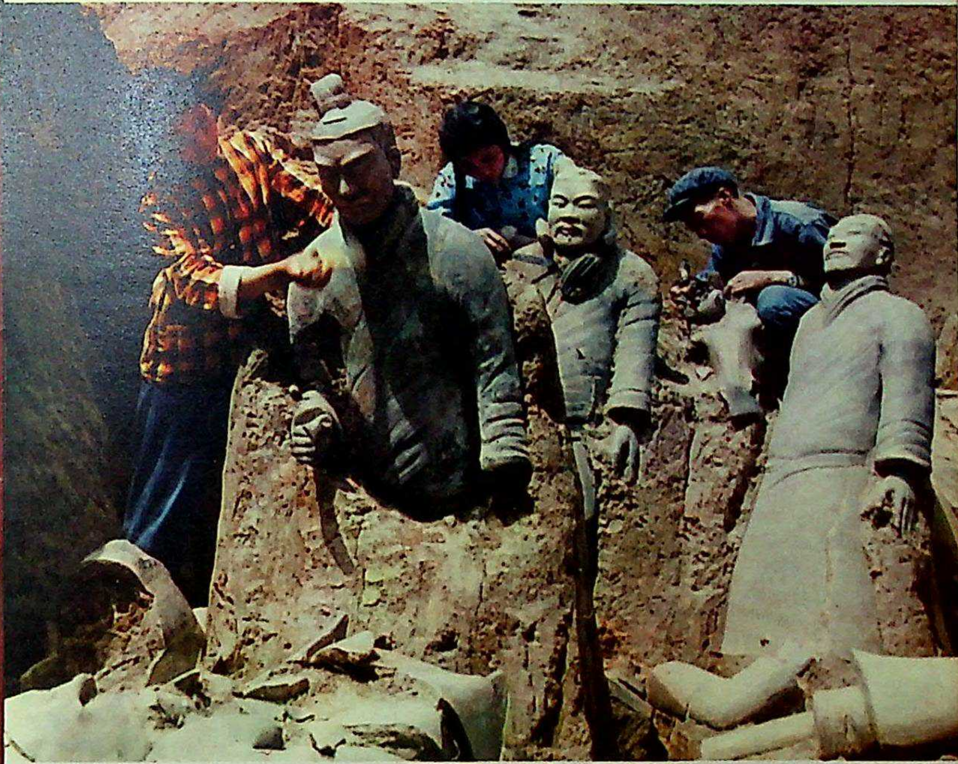
Judging from the scale of the tomb, it is entirely credible that a group of magnificent sculptures should have been placed nearby. And inscriptions on some of the terracotta figures are identical with those on the building materials in the tomb. So it is safe to assure that the vault constituted a component part of the mausoleum. Not only do these figures surpass all previous finds in size and quantity. They also represent an epoch-making achievement in graphic art.

Every one of the 500 warrior figures so far unearthed is an image of prowess. Some are dressed in armour, others in short gowns belted at the waist, with leggings and tightly lashed boots. They carry weapons, and display martial valour and unconquerable spirit. This mighty terracotta army re-creates Chin Shih Huang's powerful drive to vanquish all foes and unify the country.

The portrayal is realistic. The figures are modelled in accurate proportion; the delineation of the images is admirable from all angles. The lines of the clothing are simple but natural.

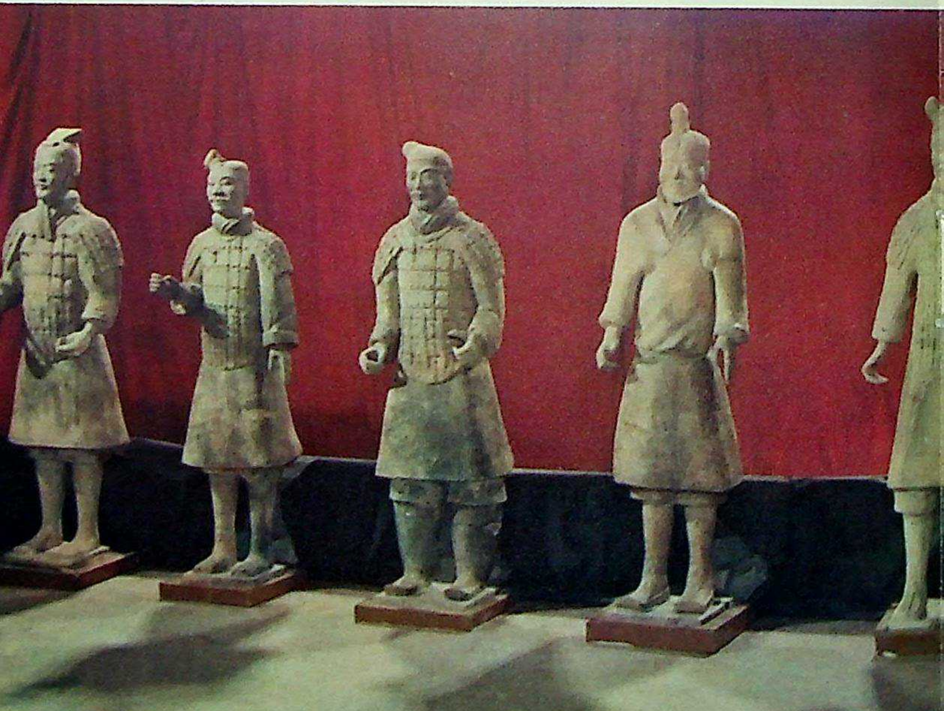
The sculptors displayed their adeptness in portraying not only the outward appearance but also mental state of the warriors. The facial expressions vary, some showing dashing courage, others firmness and determination. Some have broad foreheads, indicating wisdom. The eyes and mouths of others are wreathed in smiles, suggesting the joy of victory.

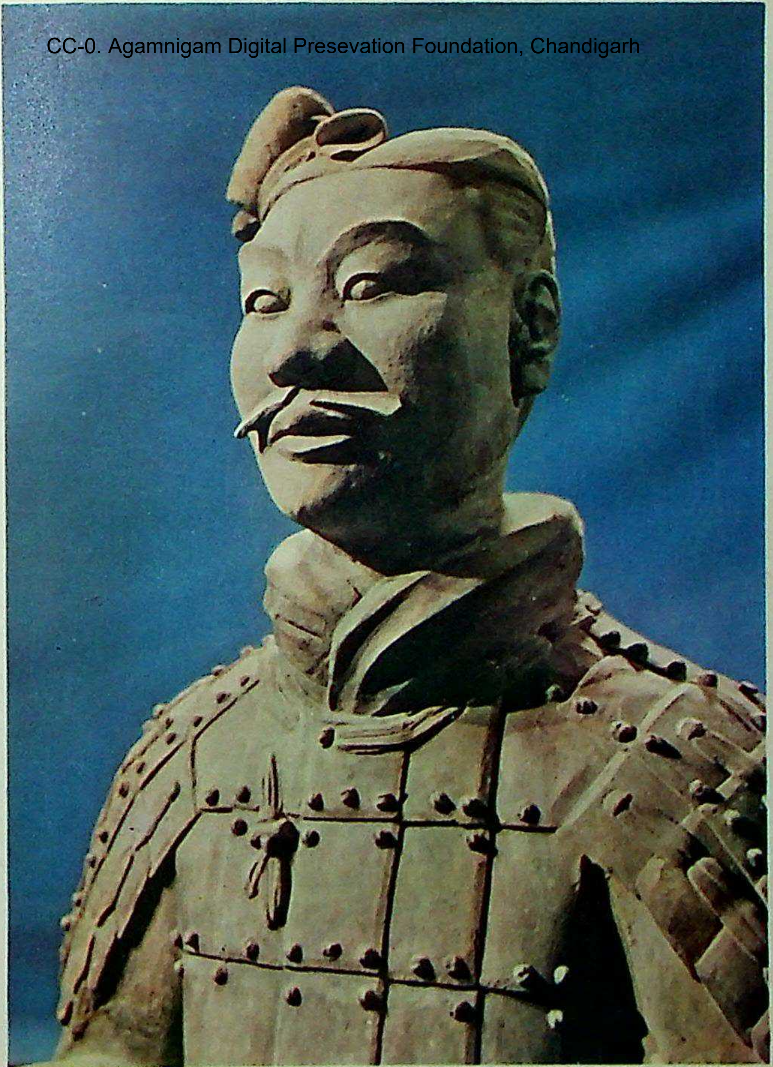
The horses are even more lifelike. Their forelocks curve upwards. Their ears point up spiritedly. Their



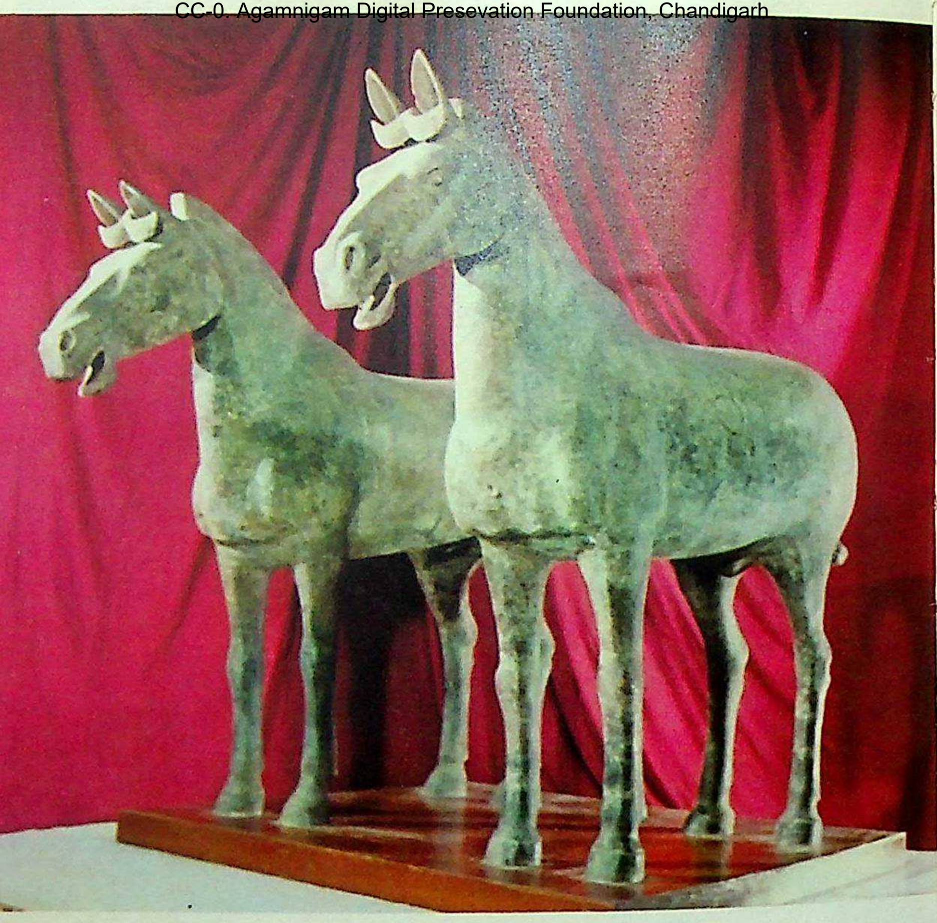
Chin pottery figures and horses being unearthed and sifted.

Chin pottery figures.





A close view of the terracotta figure of a Chin warrior.



Chin pottery horses.

eyes look into the distance alertly as if discovering something and they look ready to neigh and charge at a signal from the rider. Their strong legs indicate speed. Their mouths, slightly open, show six teeth each on the upper and lower jaws, signifying that they are three-year-olds, in the prime of their lives. Even the muscles can be identified in anatomical terms.

The characteristics of ideological and artistic expression in these terracotta figures by unknown Chin artists are in harmony with the vigorous spirit of the rising landlord class in its revolutionary period. They reflect Chin Shih Huang's policy of stress on farming and war and present an impressive picture of "strong chariots, fine steeds, brave soldiers and sharp weapons." They also embody the idea of the Legalist protagonists — the emulation of "new sages" and glorification of the present.

The lifelike Chin figures are a radical departure from the bronzes of the Yin (or Shang, 16th-11th centuries B.C.) and Chou dynasties with their grim ogre-masks, dragon or cloud and lightning designs. Art had broken through the barrier of the slavery period and become something new. It had torn itself free from the world of mystery to return to that of reality. It adopted a realistic style to serve the rising landlord class. This clearly represented a revolutionary change in the history of Chinese art. But it was still immature compared with the "profound and majestic" art of the Han Dynasty, to which it was a prelude.

Most of the figures were made during Chin Shih Huang's lifetime. His sponsorship undoubtedly had something to do with this artistic achievement. This emperor was not a criminal guilty of "destroying culture," as berated by some followers of Confucius and Mencius. Ancient books record that he was "a lover of engraving, carving and drawing." An artist named Lieh Yi,[4] whom he highly respected, fashioned two jade tigers to present to him. The emperor himself painted the tigers' eyes with lacquer. During his reign he encouraged many creative works of art. History relates that he confiscated weapons found in all parts of the country and had them melted down to cast 12 bronze human statues, each weighing 120,000 kg., which were exhibited in front of the Ofang Palace.[5] In the imperial palace at his capital Hsienyang, there were several bronze mechanical figures which could play music. On the bridge across the Weiho River stood the giant stone statues of warriors. Unhappily, none of these is extant.

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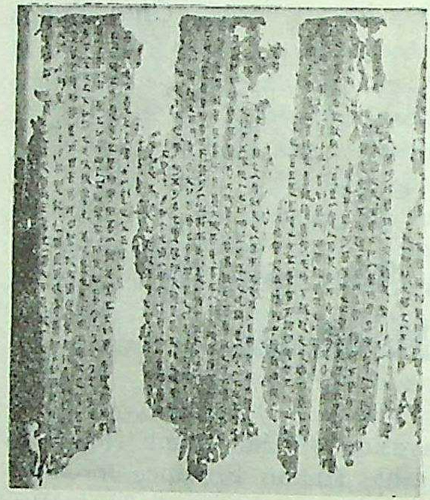
[1] 秦始皇 [2] 咸阳 [3] 临潼县西杨村 [4] 列裔 [5] 阿房宫

Chin Yung

Books Copied on Silk from Han Tomb No. 3 at Mawangtui

FOLLOWING the excavation of Han Tomb No. 1 at Mawangtui in Changsha, Hunan Province in 1972, Chinese archaeologists opened a second and third Han tomb there in the winter and spring of 1973-74. The contents show the three tombs to have been those of Li Tsang, Marquis of Tai[1] and chancellor to the Prince of Changsha, his wife and his son, dating from about the early years of the Western Han Dynasty (206 B.C.-A.D. 24). Among the many valuable objects found in tombs Nos. 2 and 3 were a group of books copied on silk in Tomb No. 3 — a rare and important discovery.

Written records on oracle bones had existed as early as the Yin (Shang) Dynasty (16th-11th centuries B.C.). For long afterwards bamboo and silk were the principal materials for writing to spread culture. Bamboo strips and silk fabrics were used for this purpose from the Western Chou Dynasty (11th century-770 B.C.), and became widespread by the Spring and Autumn Period (770-475 B.C.).



Book copied on silk unearthed at Mawangtui.

While bamboo was more readily obtained, silk had the advantage of being easier to write on legibly and to carry around. So even after the invention of paper, writing on silk continued to be widespread for some time. However, as silk was more expensive and more liable to rot underground, more bamboo-strip books have survived. Knowledge of books on silk was scanty until the discovery of these rare specimens in Tomb No. 3 at Mawangtui. A wooden tablet tells that it was the tomb of Li Tsang's son buried in the 12th year of the Han emperor Wen Ti (168 B.C.). The books belonged to the early years of Western Han. They were on raw silk with plain weave in fine and even lines, indicating high skill in weaving. The silk piece was generally placed horizontally for writing. It was often in a long strip, measuring 48 cm. in height for a full size, or 24 cm. for a half size. Prior to inscribing, some pieces were lined in red with cinnabar on the upper and lower margins and vertically at 7-8 millimetre intervals — in the style later known as *chu ssu lan*[2] ("scarlet silk column"). Each column might contain 60-70 characters in the full size, and some 30 in the half size. On a piece without columns, however, the restriction to the size of characters and compactness of writing was less rigid. Except for a few characters written in cinnabar, most were in Chinese ink. As the silk was generally of great length, when the copying of one book was completed, instead of making a break, the writer began another book merely by starting on a new line (sometimes making a small black square mark on the top of the new line). Often several books were copied on a single piece, or a section of a piece, of silk. A few of the silk books found in Tomb No. 3 were rolled into bamboo or wooden slip-cases two to three centimetres wide; most were folded and placed in rectangular lacquer boxes in what seems to have been the principal method of safekeeping.

The writing of characters was not uniform in the different principalities of the Warring States Period. When the Chin rulers unified the script, they made the *hsiao chuan*[3] ("lesser seal characters") the national standard and adopted the *li shu*[4] (clerical writing), which had been created by the masses, for ordinary use throughout the country. With the progress of society, by the early years of the Western Han Dynasty the second form had become the most widespread. These ancient books on silk appear to have been copied at different times by different persons, some of whom might have had likes and dislikes about the new forms. Thus, they show a mixture of *hsiao chuan, li shu* and transitional forms, which was typical of the period. Also used were many borrowed and simplified forms. This shows that, following the unification of the system of writing by the Chin rulers, a new process of development began in the early years of Western Han.

The books found comprise more than 20 titles, totalling some 120,000 words. Ancient books were found in such quantities in only two previous instances: (1) The large collection of bamboo strips comprising the *Chu Shu Chi Nien*[5] (*The Bamboo Books — Annals*) found in an ancient tomb at Chihsien, Honan Province, in the year 279, almost 17 centuries ago; and (2) the collection of bamboo strips found in the Han tomb at Yinchuehshan in Linyi County, Shantung Province in 1972. Very few of the books in the present find are still in circulation, most were long lost. They are mainly ancient works on philosophy and history, but not a few deal with natural science of the time; there are also some miscellaneous titles.

Two are versions of *Lao Tzu*[6] (a work of philosophy by Lao Tan[7] of the Spring and Autumn Period), with practically the same content, except that some of the wording differs from that in the extant edition and parts I and II are in reverse order. That is, the *Te Ching*[8] (*The Canon of Virtue*) is placed before *Tao Ching*[9] (*The Canon of the Way*).

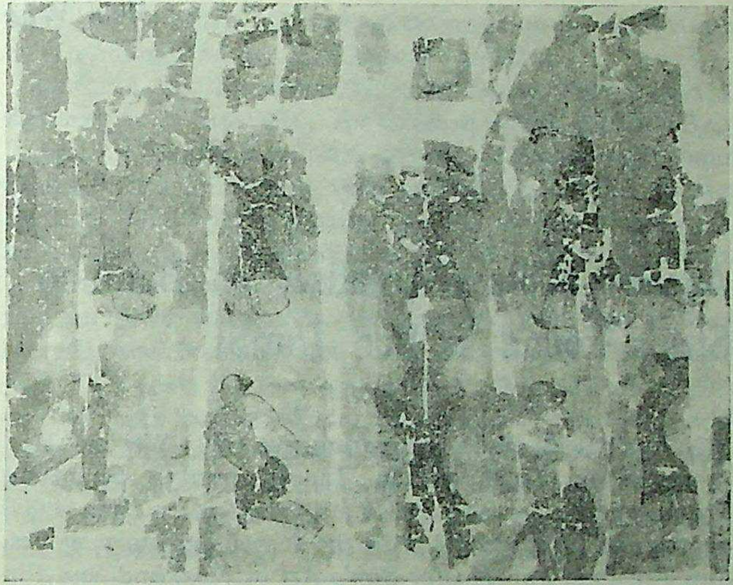
This probably means that the original order of the parts in *Lao Tzu* may have been reversed in the version now known. In the new finds, Version A is followed by copies of four untitled lost books, on the same piece of silk, and Version B is preceded by copies of another four lost books. Among these books some contain ideas which are clearly Legalist. For example, in the chapter "Chun Chen"[10] ("On the Rightful Sovereign") of the book *Ching Fa*[11] (*On Law*) are the following words: "Law represents the perfection of the right things; government by law is not to be disorderly. Devotion to public interest, absence of selfishness, and faithful execution of rewards and punishment make for good government. Strict management, economy, light taxation and non-interference with the farming season bring good order." This shows the stress on the making of law, on reward and punishment and on farming in relation to good government.

The *Chan Kuo Tse*[12] (*The Records of the Warring States*) is a book of history recording the arguments and tactics of retainers to the rulers of the different princely states. The new-found copy on silk has 27 chapters with 11,000 words, 60 per cent of which do not appear in the extant edition. It provides new materials on the tactics of the states of Chi,[13] Yen,[14] Chao,[15] Wei[16] and Han[17] in uniting against the State of Chin, and on the suspicions, jealousies and conspiracies within this alliance. Some chapters differ in many places from the extant versions. For instance, in the latter, whole paragraphs are omitted; sentences in certain chapters are in fact thrust in from others; notes are mistaken for text, so that two sentences are extended into a paragraph of 53 words. The unearthed book also helps explain some discrepancies between the extant edition of the *Chan Kuo Tse* and *Shih Chi*[18] (*Historical Records*), China's first known general history, written by Szuma Chien[19] in the Western Han Dynasty. This newly discovered copy on silk is a valuable supplement to the history of the Warring States Period (475-221 B.C.) as well as a great help to textual editing; regrettably, though, it contains only a small part of the entire book.

Unearthed also were fragments of *Yi Ching*[20] (*Book of Changes*). Except for the order of the diagrams and certain chapters, the content is mainly the same as in the extant version.

Among the long-lost books on natural science, there is one dealing with the motion of the five planets, a work on astronomy developed upon the older *Hsing Ching*[21] (*Star Manual*) written by Kan Teh[22] and Shih Shen[23] of the Warring States Period. The *Hsiang Ma Ching*[24] (*Studies of Horses*) specially deals with the appearance of horses; this book of 5,200 words is virtually intact, rare material for the study of ancient animal husbandry. Medical items include a partial text on pathology with a big coloured chart showing men and women doing physical exercises. (These may be called a "Better Health Chart.") Unearthed also is part of a book with some 10,000 words, composed mainly of complete prescriptions. In geography, there is the earliest Chinese map yet known, showing sections of Hunan, Kwangsi and Kwangtung with many place names. A map of military posts and one of streets and houses are in a dilapidated state, attempts at restoration are now being made. These maps show that in China in the second and third centuries B.C. geography was given importance and the natural sciences were developing vigorously at the time when feudal society was on the rise.

Besides the books on silk, the rich finds from Tomb No. 3 at Mawangtui include 600 bamboo strips, three paintings on silk, fine lacquerware, silk fabrics and weapons. In size, quantity and craftsmanship the 300 pieces of lacquerware surpass those from Tomb No. 1. But the books on silk are the most precious because they



The "Better Health Chart" (in part).

provide rare data for the study of history, science and philosophy in ancient China and of the struggle between the Legalist and Confucian schools in the early Western Han Dynasty. The discovery of many lost books and manuscripts on history and natural science effectively supplements the historical record hitherto available.

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[1] 轪侯利苍 [2] 朱丝栏 [3] 小篆 [4] 隶书 [5] 《竹书纪年》 [6] 《老子》 [7] 老聃
[8] 《德经》 [9] 《道经》 [10] "君正" [11] 《经法》 [12] 《战国策》 [13] 齐
[14] 燕 [15] 赵 [16] 魏 [17] 韩 [18] 《史记》 [19] 司马迁 [20] 《易经》 [21] 《星经》
[22] 甘德 [23] 石申 [24] 《相马经》

Hsin Wen

Ancient Military Treatises on Bamboo Strips Found in Han Tombs

IN April 1972, while excavating two early Western Han tombs in Yinchuehshan, Linyi County,[1] Shantung Province, Chinese archaeologists found more than 4,000 bamboo strips inscribed with the famous military works, *Sun Tzu Ping Fa*[2] (*Master Sun's Art of War*) and *Sun Pin Ping Fa*[3] (*Sun Pin's Art of War*). The latter had been lost for over 1,000 years. The discovery of these pre-Chin classics was a great archaeological triumph.

Sun Wu[4] (Master Sun) and Sun Pin[5] were both famous strategists of ancient China; their biographies can be found in the old histories. Sun Wu lived around 6th-5th centuries B.C. in the late Spring and Autumn Period in the State of Chi[6] whence he fled to the State of Wu[7] amid the vicissitudes of war. He was appointed to an important military command by the Prince of Wu, Ho Lu,[8] whom he helped build up political and military power. Under his generalship the Wu troops won many victories, defeating the powerful State of Chu[9] to the west, capturing its capital Ying,[10] and threatening the states of Chi and

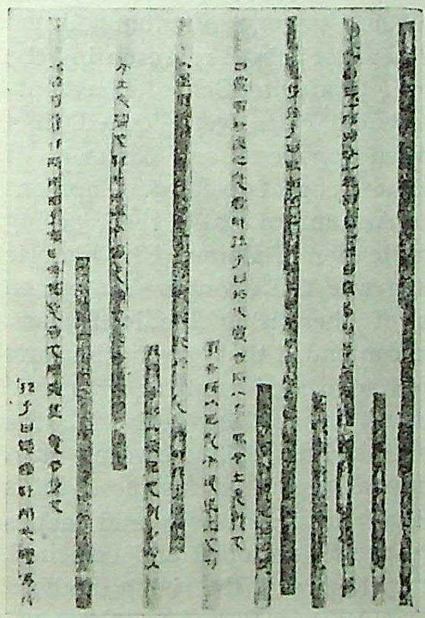
Tsin[11] to the north. He won great prestige for the Prince of Wu among the principalities of that time.

Sun Pin of Chi of the Warring States Period was a descendant of Sun Wu. He lived in about 380-320 B.C. In youth he studied military strategy together with Pang Chuan,[12] and later they both served Prince Hui of the State of Wei.[13] Pang Chuan, jealous of Sun Pin whom he considered more capable than himself, found a pretext to persecute him, cut off one of his knee caps and put him under house arrest. An emissary from Chi to Wei secretly took Sun Pin back to his home state. Tien Chi,[14] one of its generals, recommended Sun Pin to Prince Wei of Chi[15] who consulted him about military strategy and appointed him counsellor. Subsequently the prince wanted to make Sun Pin the commander of his army, but Sun Pin refused. Then Tien Chi took command with Sun Pin as chief of staff. With his assistance the Chi troops won many victories. In 353 B.C. they defeated the forces of the State of Wei and captured its commander Pang Chuan at Kueiling[16] (according to *Sun Pin's Art of War*, "Chapter on the Capture of Pang Chuan").

The Western Han Dynasty (206 B.C.-A.D. 24) historian Szuma Chien[17] said in his well-known *Shih Chi*[18] (*Historical Records*) that both Sun Wu and Sun Pin had written on the art of war. As Sun Wu was a guest minister to the Prince of Wu while Sun Pin was chief of staff of Chi, a clear distinction between the two treatises was made by the Eastern Han historian Pan Ku[19] (A.D. 32-92) in his *History of the Han Dynasty*, "Chapter on Biography."[20] He gave the name *Wu Sun Tzu*[21] (*Master Sun of Wu*) to Sun Wu's treatise and *Chi Sun Tzu*[22] (*Master Sun of Chi*) to Sun Pin's. Master Sun of Wu's

Art of War has been widely known all along. But the work by Master Sun of Chi was not even mentioned by Tsao Tsao,[23] famous statesman and strategist in the 2nd-3rd centuries, in his annotations to Sun Wu, nor listed in the *History of the Sui Dynasty*, "Chapter on Bibliography."[24] So it may have been lost as early as the Eastern Han Dynasty (25-220). Moreover, from the Sung Dynasty (960-1279) onward some people thought that Master Sun's *Art of War* was not written by Sun Wu; others even doubted whether the latter had ever existed. But the majority of scholars held that pre-Chin writings were often the work of more than one person, and that the extant *Master Sun's Art of War* which sums up the experience of the long wars between the late Spring and Autumn Period and the middle of the Warring States Period had possibly first been written by Sun Wu, then completed by Sun Pin. As no copy of *Sun Pin's Art of War* had survived, the controversy remained unresolved until the recent simultaneous discovery of both treatises. This proves that the historian Szuma Chien was right, i.e., each of these two authors had written his own treatise on war. It also confirms Pan Ku's distinction between Master Sun of Wu and Master Sun of Chi.

The present version of *Master Sun's Art of War* consists of 13 chapters as printed in the Sung Dynasty. The new find, consisting of 200 and more bamboo strips inscribed with 2,300 characters of the book, covers only a little more than a third of the text of the Sung printing. The titles given for the 13 chapters, however, are identical with the latter. Moreover, other important writings not recorded in present-day histories were found among the bamboo strips. The titles are: "Wu Wen"[25] ("Inquiries by Wu"), "Ti Hsing"[26] ("Topography") and "Huang Ti Fa Chih Ti"[27] ("The Yellow Emperor Attacks the Red Emperor"*). The lost works make two mentions of "13 chapters," which indicate that Sun Wu had written other works on war and politics besides these 13 chapters.



Sun Pin's Art of War (in part).

Of *Sun Pin's Art of War*, some 440 bamboo strips containing 11,000 words have so far been unearthed. They are sorted into 30 chapters in two parts of 15 chapters each. The book deals with the author's views on war, the factors of victory and defeat in war, and different ways of directing battles and deploying troops under varying conditions — when one's troops are numerically superior or inferior to the foe's, when they are strong or weak, when topography is favourable or unfavourable, and the qualities and role of the commander. Some parts are in the form of questions and answers, as in the dialogues between Sun Pin and Prince Wei of Chi and between Sun Pin and Tien Chi. Others are commentaries or narrations, as in the descriptions of the battle to relieve Hantan and the battle of Maling.

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* The Yellow Emperor and Red Emperor were tribal leaders in ancient legend.

The Spring and Autumn and Warring States periods were a time of tremendous changes in Chinese history when feudalism was replacing slavery. In the political and ideological fields, the Legalist School representing the rising landlord class and the Confucian School representing the declining slave-owning class were locked in a very sharp struggle between opponents and partisans of restoring the old order. The trend of social development from the era of Spring and Autumn to that of the Warring States led towards the unification of China. The historic task of unification through war fell upon the statesmen and military strategists of the rising landlord class. Sun Pin in his *Art of War* contended that "strength grows from victories in war" and advocated "control by armed force," i.e., that war should be used to deal with the restorationist forces of the declining slave-owning class and with those of the feudal separatist regimes. It is clear that Sun Pin's military ideas, strategy and tactics followed, and in some respects developed and enriched, the tradition of the military theory of the rising landlord class in the late Spring and Autumn Period as represented by Sun Wu.

Among these remains of bamboo-strip books were many classics from before the Chin Dynasty but no Confucian works. Since the strips were placed in the tombs shortly after Chin Shih Huang had "burned the books" the finds illustrate his strict selection on political grounds. What he burned and banned were mainly reactionary

Confucian writings — a heavy blow to the restorationist forces which "favoured the ancient and opposed the present." But he did not ban the books of the Legalists, or those on science, technology, medicine, pharmacy and subjects useful to production. For centuries the reactionary Confucians attacked Chin Shih Huang for "burning books and burying scholars alive." So, in our time, did the renegade and traitor Lin Piao, out of his need for counter-revolutionary restoration. The discovery of these numerous bamboo strips is also a forceful refutation and exposure of Lin Piao and his like.

Among bamboo-strip books found in the two excavated tombs those in Han Tomb No. 1 included, in addition to the *Master Sun's Art of War* and *Sun Pin's Art of War*, a number of others: *Liu Tao*[28] (*Six Tactics*), *Mo Tzu*[29] (*Works of Mo Tzu*), *Yen Tzu Chun Chiu*[30] (*Spring and Autumn Annals of Yen Tzu*), *Kuan Tzu*[31] (*Works of Kuan Tzu*) and *Wei Liao Tzu*[32] (*Works of Wei Liao Tzu*). All date from before Chin. In the past *Liu Tao, Wei Liao Tzu, Kuan Tzu* and *Yen Tzu* were held by some to be forgeries. This discovery proves them genuine. Apart from the above, there are 4,942 bamboo strips inscribed with long-lost books whose very names have been forgotten, for example, *Tsao Shih Yin Yang*[33] (*Principles of Yin and Yang by Master Tsao*).

From Han Tomb No. 2 came 32 bamboo strips of the *Han Yuan Kuang Yuan Nien Li Pu*[34] (*Calendar of the First Year of the Yuan Kuang Period of the Han Dynasty Emperor Wu Ti's Reign*), 134 B.C., the earliest and most complete calendar found so far.

The shape of the pits, and the assortment and styles of the burial objects indicate that the two tombs, possibly of man and wife, belonged to the early years of the Wu Ti Emperor (140-87 B.C.) of the Western Han Dynasty. The discovery of the large group of bamboo strips, particularly the long-lost *Sun Pin's Art of War,* is important for research in the history of struggle between the Confucian and Legalists before the Chin Dynasty and the military thinking of the time. It is also valuable for the study of paleography, the evolution of *li shu*[35] script and calligraphic art.

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[1] 临沂银雀山 [2] 《孙子兵法》 [3] 《孙膑兵法》 [4] 孙武 [5] 孙膑 [6] 齐 [7] 吴 [8] 阖闾 [9] 楚 [10] 郢 [11] 晋 [12] 庞涓 [13] 魏 [14] 田忌 [15] 齐威王 [16] 桂陵 [17] 司马迁 [18] 《史记》 [19] 班固 [20] 《汉书·艺文志》 [21] 《吴孙子》 [22] 《齐孙子》 [23] 曹操 [24] 《隋书·经籍志》 [25] 《吴问》 [26] 《地形》 [27] 《黄帝伐赤帝》 [28] 《六韬》 [29] 《墨子》 [30] 《晏子春秋》 [31] 《管子》 [32] 《尉缭子》 [33] 《曹氏阴阳》 [34] 《汉元光元年历谱》 [35] 隶书

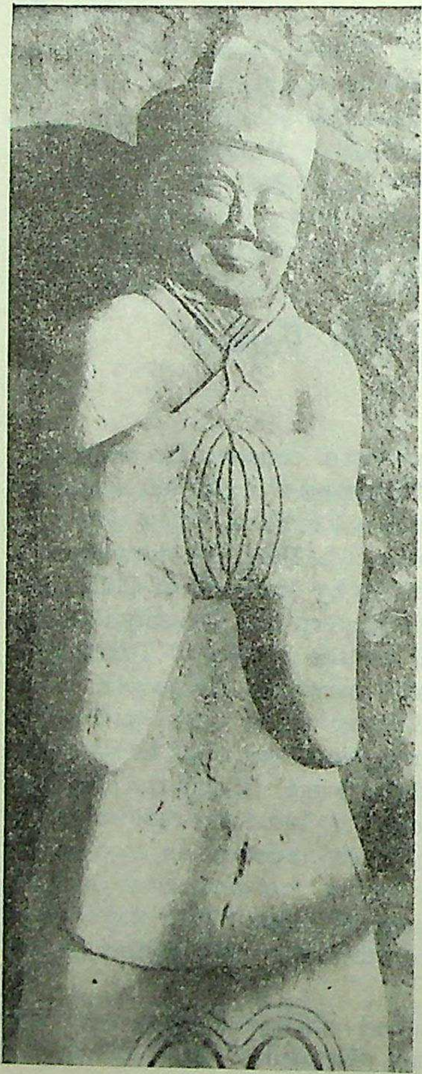
Shu Po

A Statue of Li Ping[1] from the Eastern Han Period

IN March 1974 in the course of construction work on a channel-head of the Tukiangyen[2] irrigation system in Kuanhsien County,[3] Szechuan Province, a new discovery was made — the stone statue of Li Ping, who was appointed Prefect of Shu[4] (Szechuan) by the State of Chin. The sculpture dates back to the Eastern Han Dynasty (25-220). It provides new material for the history of Tukiangyen and is a proof of the creative power of the people.

Tukiangyen, a gigantic water conservancy system that combines drainage and irrigation, was built in Szechuan by the State of Chin 2,200 years ago. Using the diversion method, the working people of that time redirected the waters of the Minchiang River,[5] creating an economical, self-flowing artificial irrigation network over a wide spread of the western Szechuan plain. With the support of the people, Li Ping contributed greatly to this important construction.

The statue was unearthed when a modern dam was being built on the site of the Anlan chain bridge[6] at



Tukiangyen. A number of stone sculptures of human and animal figures have come down to us from the Han Dynasty, when this art flourished. But this is the first statue of Li Ping to be found, and also the first three-dimensional Han stone sculpture of a historical figure known to us. The statue depicts Li Ping standing at full length. It is 2.9 m. high, weighs four tons and has a shoulder breadth of 96 cm. Built with light grey sandstone, it had in its base a square wooden tenon, 18 cm. of which still remains, for dovetailing into the pedestal. When the sculpture was dug up, its back had scratches and its front was somewhat weathered, but the

Statue of Li Ping.

lines remain clear. Li Ping is portrayed wearing a long gown belted at the waist, his feet showing below the gown and his hands folded over his chest. The sleeves are broad and flowing, the headgear tall with a ribbon below the neck, the face full, round, smiling and natural in appearance. The craftsmanship is marked by simplicity and strength of line. This fine sculpture demonstrates the talent and artistry of the working people in ancient China, and enriches our treasury of stone carving.

On the sleeves and lapels, lightly carved, are three lines inscribed in *li shu*[7] script. The text of the inscription on the sleeves is:

> On the 25th day of the intercalary month of the third moon, the first year of the Chien Ning period of the reign of the Ling Ti Emperor of the Eastern Han Dynasty (the year 168), Chen Yi,[8] official in charge of irrigation and protection of rivers and canals, and his assistant Yin Lung[9] built the statues of three gods to perpetually guard and preserve the waters.

On the statue's front lapel is the inscription:

> The late Prefect of Shu, Li Ping.

This statue and text are of value to historical, hydrological and archaeological studies. Surviving pre-Han historical records make no mention of such "statues of three gods." But a book written in the Eastern Tsin Dynasty (317-420) refers to "building three stone men standing in the three rivers at Paishayu below Yunufang,"[10] and states that "the water does not reach their feet at low mark or cover their shoulders at high mark." This indicates that the stone men were used for hydrological measurements. The location where Li Ping's statue was discovered, its size and other details conform to the records to some extent. But further study and research are required to determine its relation to hydrological measurement, and whether this Han statue is indeed one of the "three stone men" mentioned by the book of Eastern Tsin.

This statue is also an important clue to further research concerning the location and size of the Tu-kiangyen irrigation system when first built. Historical records say that Li Ping erected a large diversion embankment in the middle of the Minchiang, dividing it into Inner and Outer rivers, for irrigation and flood diversion respectively. The embankment came to a point which, then called "chien peng,"[11] is now known as Yutsui[12] ("fish-mouth," from its shape). Downstream from Yutsui, along both sides of an islet, revetments were built of large ovate stones. They were called the Chin Levees, now the Chinkang Levees.[13]

Historical records also say that Li Ping cut through Litui Rock.[14] This site is now called Paopingkou[15] (Mouth of the Precious Bottle), where Yulei Hill was split open to make a passage letting the waters flow into the Inner River to fill the irrigation network. The name Litui Rock refers to the rock-pile that stands away from the banks of the artificial opening. It is a wonder that the ancient working people could do all this with primitive tools.

The statue of Li Ping was found close to the present "fish-mouth" diversion. This shows that the location of the dam when first built was practically the same as now, with no major change in 2,000 years.

China's working people built the Tukiangyen system in the late Warring States Period (475-221 B.C.). In the State of Chin, the rising landlord class already firmly held the political power. Szechuan, then a separate state called Shu, was still in the main a slave society but already in transition to feudalism. Its backward relations of production, and the system of hereditary principality, seriously restrained the development of the productive forces. Differences in the form of writing and in the axle-widths of carts and carriages which did not fit the rutted roads elsewhere, hampered economic and cultural exchanges with China's central regions. To build a strategic rear for the unification of the country, the State of Chin launched a military expedition against Shu in the 22nd year of the reign of Prince Hui of Chin (316 B.C.), who demoted the Prince of Shu to marquis. A fourth expedition against Shu was undertaken in the 30th year of Prince Chao of Chin (277 B.C.), who executed the Marquis of Shu, Wan,[16] and replaced him with a prefect. Finally the principality system was abolished and prefectures and counties were set up instead, thus consolidating the rule of the rising landlord class. After annexing Shu, the State of Chin organized a new mode of production and freed the productive forces there, turning Shu into a strategic base for unification of the whole country. Li Ping was soon sent to head Shu Prefecture. Summarizing the experience of the working people in harnessing rivers, he led them in building Tukiangyen. The now world-famous water conservancy project was completed after many years of hard struggle. It provided western Szechuan, an area often stricken by flood and drought, with an excellent drainage and irrigation network which greatly helped the development of production.

The construction of Tukiangyen testifies vividly to the truth that the masses of people make history.

Tukiangyen has served irrigation for over 2,000 years. But through neglect of maintenance and repair under reactionary rule, its usefulness kept declining. After liberation, it was repaired, then renovated and modernized to raise its efficacy in irrigation. Now this triumph of China's ancient river engineering is again vigorous and young.

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[1] 李冰 [2] 都江堰 [3] 灌县 [4] 蜀 [5] 岷江 [6] 安澜索桥 [7] 隶书 [8] 陈壹 [9] 尹龙 [10] 玉女房下白沙邮 [11] "湔堋" [12] 鱼咀 [13] 金堤（金刚堤） [14] 离堆（碓） [15] 宝瓶口 [16] 绾

Chang Ming-chuan

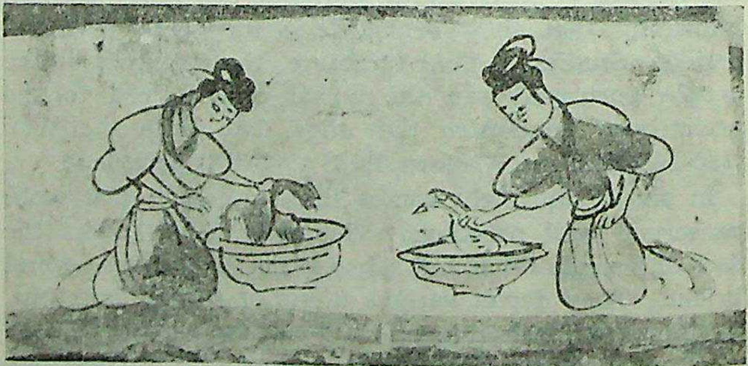
Mural Paintings in the Wei and Tsin Tombs at Chiayukuan[1]

IN the Gobi Desert 20 kilometres northeast of the city of Chiayukuan on the land of the present-day Hsincheng People's Commune in Kansu Province lie hundreds or thousands of ancient tombs. In 1972-73, eight were excavated by the archaeological workers of that province.

The way these tombs are built, their burial objects and the themes of their mural paintings are fairly similar, indicating that they belonged to the same historical period. Studies of their structure, the costumes of the people portrayed and the burial objects lead to the preliminary conclusion that they date from the Wei[2] (220-265) and the Western Tsin[3] (265-316) periods.

In six of the eight tombs there are over 600 well-preserved wall paintings. Generally, each covers the face of a single brick, but a few larger ones cover several bricks. They depict various facets of life at that time, including political, economic and cultural aspects and the relations between classes and nationalities. There are scenes of farming, mulberry-leaf picking, herding, fetching water from wells, and hunting, and also of forests, military colonies, military camps, kitchens, feasts, musicians, chess-players, cattle and horses, processions, fortified houses, clothing, silks and household utensils. All reflect the varied social life of the Hohsi[4] area (the Kansu Corridor) during the Wei and Tsin periods. Significantly these brick paintings do not portray either "ancient sages" or scenes of superstition as those in Eastern Han tombs often did.

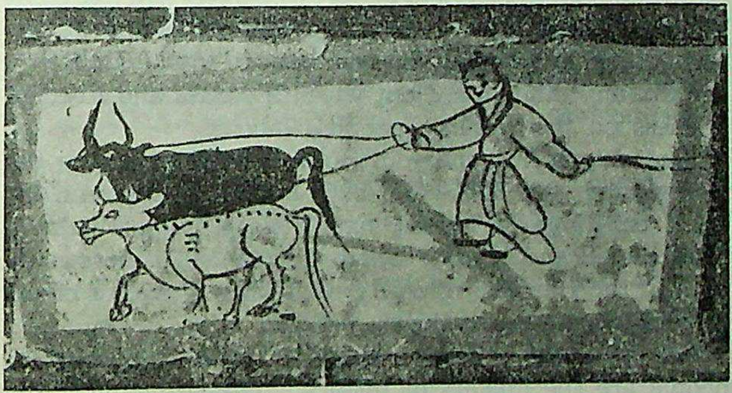
The paintings mainly reflect the power, luxury and extravagance of the tombs' occupants. From the "Procession" pictures, they appear to have been middle or lower-rank officials, who lived a decadent, dissipated life. These features are more glaring in the brick paintings in tombs Nos. 6 and 7, apparently somewhat later in date than the others. There the scenes of feasts and kitchens multiply, reminding one of the lines in ancient poems: "The central kitchen prepares a rich feast; mutton is cooked, a fat cow is killed" and, "Come home for



Scalding fowl.

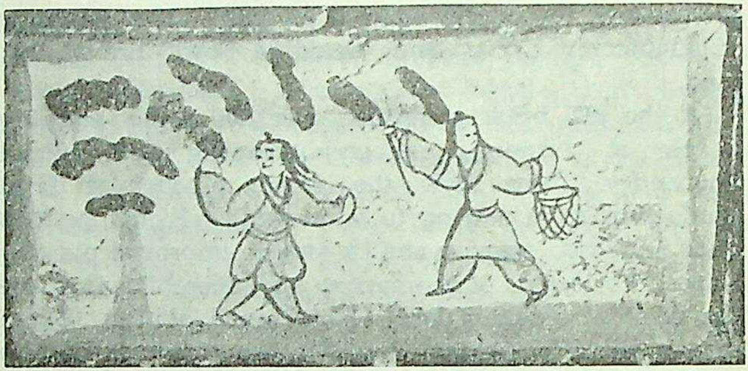
the feast of joy; sweet wine in barrels." The paintings "Slaughtering a Pig" and "Scalding Fowl" are of this kind.

Of the 600 brick paintings, over 200 depict working people in farming, mulberry growing and animal husbandry. They show the whole process of farm production from sowing to winnowing. Ploughing was done with two oxen or one ox and an improved ploughshare. Portrayals of the harrow and smoothing float are the earliest of these farm tools found so far. These murals provide graphic data for the study of China's ancient agriculture.



Levelling the field with a smoothing float.

From the pictures of silkworm cocoons, fine silk and hanks of silk yarn, we know that the women under the trees were picking mulberry leaves. Noteworthy among them are short-haired women of a minority nationality, all barefoot, indicating that they could not afford shoes.



Picking mulberry leaves.

Their wretched life was in sharp contrast to that of the aristocratic ladies who neither picked mulberry leaves nor did any other work but wore fine silks and lived in idleness on the working people's labour.

That animal husbandry in Hohsi flourished during the Han period (206 B.C.-A.D. 220) can be seen from the brick paintings of horses, oxen, sheep, pigs, chickens, dogs, camels and falcons. There are pictures of herdsmen, both of the Han and minority nationalities, and of camel drivers journeying on the "Silk Road."

The paintings show graphically that the working people are the makers of history. The economy of the Kansu Corridor was developed by people of various nationalities in China. They irrigated and tilled the fertile soil of the Gobi Desert, planted mulberry and other trees, and engaged in stockbreeding. Scenes of people of the oppressed classes labouring in production and of the oppressors indulging in luxurious feasting and pleasure-seeking present a vivid contrast — the feudal ruling class built its degenerate life on increasing oppression and exploitation of the working people.

For generations the craftsmen-painters, like other working people, served the officials and men of power and influence who rode roughshod over them. As an author wrote at the end of the Eastern Han Dynasty: "The way the officials now treat the people is often unreasonable. . . . They induce the craftsmen of various trades to come to the market place and to make various articles. When these are finished, they do not pay for them at their worth. The dependents of the craftsmen, old and young, suffer hunger and cold and weep in the streets. They appeal at the gates of the palatial buildings but can obtain no redress." From their own bitter experience the mural painters knew the hard life of other working people and were full of sympathy for them. So they realistically depicted the sadness of the cruelly oppressed.

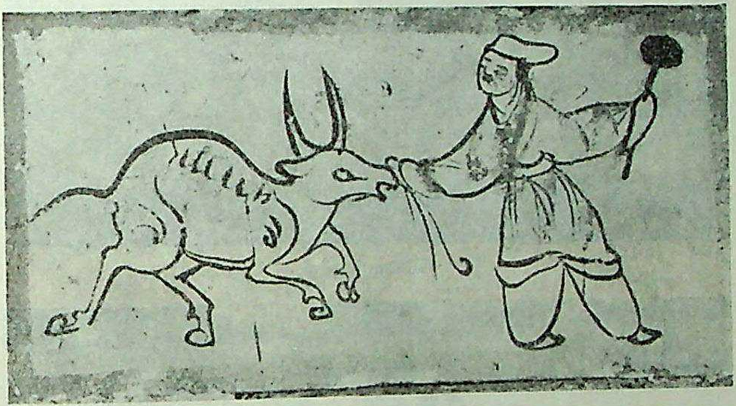
The working women — whether sowing, harvesting or picking mulberry leaves — are presented as simple but strong in character. By contrast, the petty officials holding writing tablets or swords are shown as obsequious flunkeys of their masters who are often depicted as fierce and cruel. Thus the oppressed painters gave indirect expression to their own loves and hatreds, breaking through the restrictions placed on art by the feudal rulers.

The paintings of Wei and Tsin represent the art of a flourishing transition period. With the consolidation of the feudal economy, the division of labour in art became more elaborate and painting techniques rapidly improved. Painting became a more independent art. With the rise of scroll painting the feudal rulers came to control it directly. It was then that professional scholar-painters appeared. Later with the spread of Buddhism to China the art absorbed some means of expression from other lands to become the mature painting of the Tang era (618-907).

However, very few works of this important transitional phase in the history of Chinese painting have hitherto been known. Hence these numerous well-preserved Wei and Tsin murals on brick are of great value for study. And, as they form groups and the tombs are of different dates, they supply material evidence for the process of change in Wei-Tsin painting, and for tracing the relation between the Kansu cave art of the Northern Dynasties (386-581) and earlier traditional painting. Thus, an important link between Han Dynasty painting and Buddhist murals of the Northern Dynasties has been found, filling the former blank of the Wei-Tsin period. This is an important discovery for the history of Chinese painting.

Simplicity, forcefulness and boldness characterize the style of these brick paintings in Chiayukuan. It conforms to their theme, the reflection of real life. Yet it does not merely copy life in minute detail but brings out the essential, omitting the irrelevant. For example, in the picture of the hound chasing a fox, the painter, instead of covering the brick face with grass, drew a few slanting lines in red denoting its presence, thus concentrating on the tension of the moment. By omitting the hound's hair and stressing its running silhouette in black, the effect was further heightened.

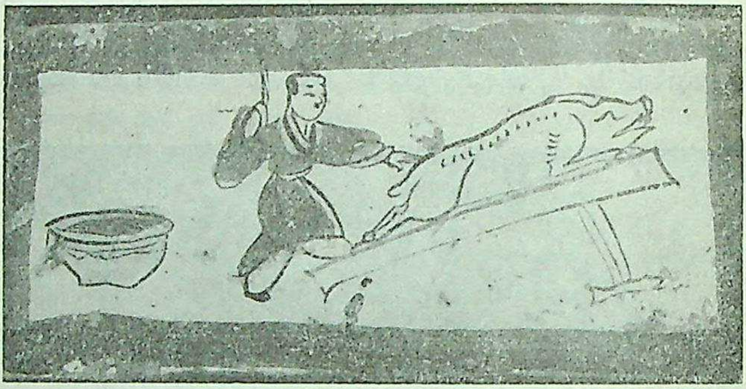
The painters' familiarity with their subjects and penetrating observation of life are displayed in several pictures. In "Slaughtering an Ox" the animal refuses to go forward, its legs seem convulsed and its eyes red with fear. In "Camels" the large camel, having freed itself from the reins, is eating leaves from a tree while a small camel stretching its neck but unable to reach the tree can only stare with its mouth wide open. Thus, the painter seizes a moment of the scene to make life more vivid.



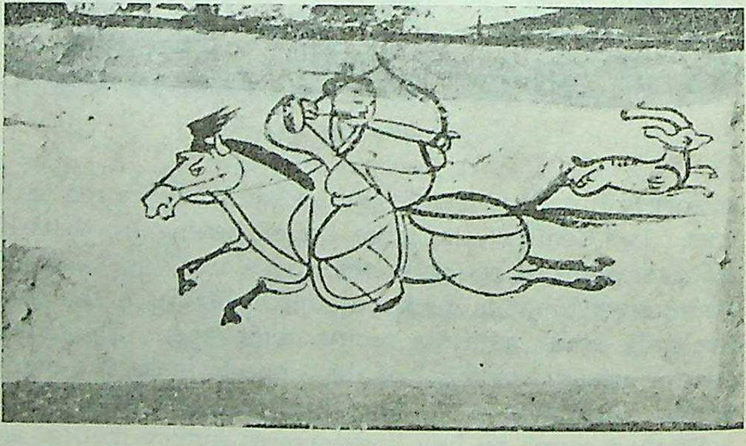
Slaughtering an ox.

Distinct rough or fine lines or arcs convey motion, as in "Slaughtering a Pig" in which one sees the dexterity of the butcher in killing a fat hog. And in "Hunting" one feels the tense heat of the chase.

Ochre and bright red pigments are used mainly to express warmth and mobility. Different proportions of



Killing a pig.



Hunting.

water and paint absorbed by the brush are used to produce varied shades. In the paintings of Tomb No. 1, for example, this technique is apparent in the vermilion shading on the women's faces.

The difference between the paintings in Tomb No. 1 and those in Nos. 6 and 7 shows change and progress from pictures on many bricks arranged in groups and rows to paintings on scrolls. The faces and costumes change from rough outlines to greater detail and the trees from simple sketches to fuller drawings. All this indicates that the changes in the Wei and Tsin paintings stemmed from the long accumulated practice of countless folk craftsmen.

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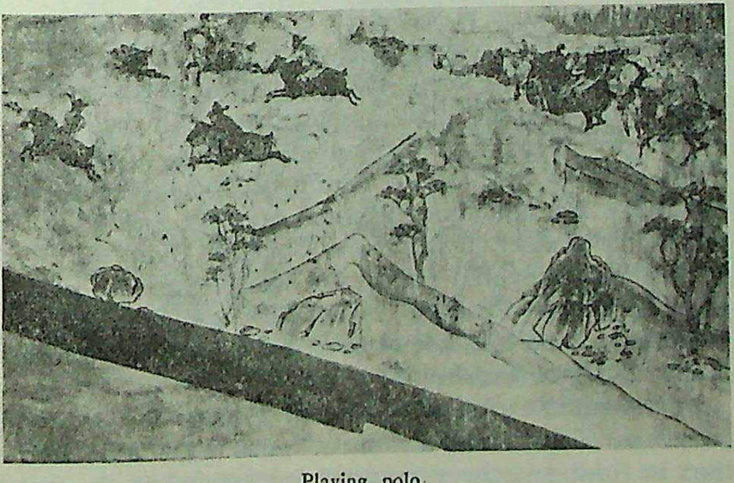
[1]嘉峪关 [2]魏 [3]西晋 [4]河西

Chin Wen

Two Underground Galleries of Tang Dynasty Murals

CHINA'S murals have a long tradition. In the early years of the Tang Dynasty (618-907) the expanding feudal economy and the relative stability of social life caused the fine arts to flourish, this being true to an unprecedented degree in mural painting. Masterpieces covered the walls of the palaces in the capital Changan and the eastern capital Loyang, and of many Buddhist monasteries and Taoist temples. In scope and achievement the murals of this period surpassed those of past dynasties, and they became the most brilliant form of Tang graphic art.

Excavation of the tombs of two Tang princes in 1971-72 uncovered precious wall paintings that had been buried for 1,260 years. Li Hsien,[1] upon whom the title "Crown Prince Chang Huai"[2] was posthumously conferred, was the son of the third Tang emperor Kao Tsung[3] and Empress Wu Tse-tien,[4] and Li Chung-jun,[5] posthumously titled "Crown Prince Yi Teh,"[6] was their grandson. The two tombs (hereafter referred to as those of Chang Huai and Yi Teh) were built in 706, as attendant tombs to the Chienling Mausoleum[7] of the emperor and empress at Chienhsien County, Shensi Province. Their murals cover a space of 800 sq. m. The subjects are very varied: court ladies; chariots, carriages and horses; terraces, battlements and parapets; flags, banners, canopies and fans; hills, rivers, trees and rocks; birds, flowers and plucked branches; halberds, spears, knives and swords; exotic animals and insects. Using fine brushes to apply colours the painters, in their efforts at a realistic approach, varied themes and expressiveness of feeling, created many images, truthfully reflecting the exploiting-class life of the Tang nobles, the contacts between the different nationalities and the court manners of the time. They are first-hand material for intensive study of the feudal society of Tang.

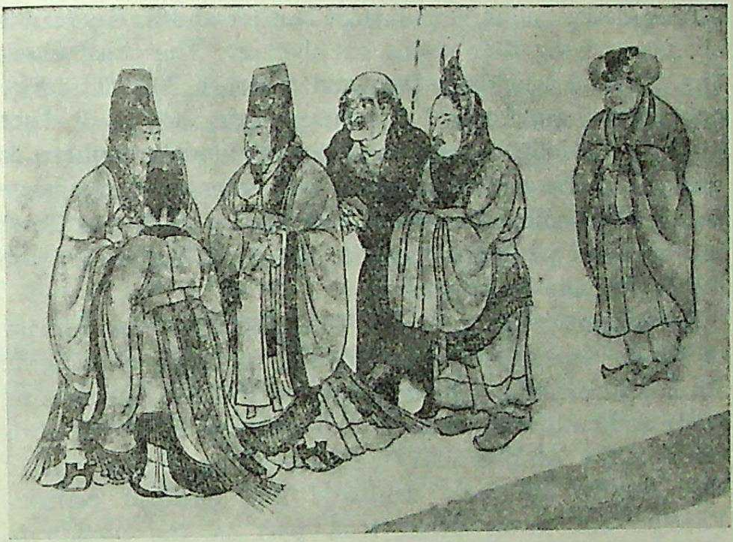


Playing polo.

On the west wall of the passage to the tomb of Chang Huai, a 12-m.-long painting, "Playing Polo," portrays a score of riders in narrow-sleeved coloured robes, black boots and turban-like headgear. Five, mallets in hand, are galloping after the ball. One on the extreme south side is poised for a backhand stroke. The painter caught a most tense and exciting moment in the game. Polo, which was introduced from Persia and became popular under the patronage of the Tang royal house, was Prince Chang Huai's favourite sport. Previously we had very few records of polo in the reign of Empress Wu Tse-tien. This discovery makes up the lack.

On the opposite wall another mural, "Starting for the Hunt," features some 40 horsemen, two camels, five trees and a green hill. The master of the hunt has a round face with a moustache. He wears a blue robe, and he is looking forward with a life-like air. Riding a tall white horse, he is preceded by several others galloping ahead and followed by a dozen mounted guards in short coats of different colours, with bows and quivers of arrows at their waists, hounds and falcons. On both sides of the procession are 10 coloured banners. The entire mural vividly depicts the tomb's occupant leading his entourage and hounds on a grand hunting expedition. It is the masterpiece in the tomb of Chang Huai, the first of its kind discovered among the Tang-tomb wall paintings in Shensi Province. With fine craftsmanship it depicts the luxurious life of the Tang feudal ruling class, and to a degree exposes it.

In the middle part of the tomb passage is a pair of paintings "Courtiers and Guests," each with three courtiers in front and three "guests" (emissaries) in the rear.



The "Courtiers and Guests."

It reflects the friendly contacts between nationalities and countries. On the mural on the east side, the Tang courtiers, one of them holding a tablet, wear high headgear, broad belts and long robes touching the ground. The first "guest" has a round face, thick eyebrows, prominent nose, deep eye-sockets and a wide mouth; he wears a purple robe with a turned-down collar, belted at the waist, and black boots; his hands are held together in front of his chest. The second, with a plump oval face, wears a hat with two feathers pointing upward and a small red front-piece tied with ribbons down his cheeks, leaving the ears exposed between the ribbons. He wears a robe of white, with a white sash, red border and red turned-down collar, and brown leather shoes. His hands are clasped together inside his sleeves. The third guest has a round beardless face and wears a fur hat, grey down-lined overcoat, fur trousers and brown leather boots. All look solemn, and the whole atmosphere is tranquil. The guests stand on two sides of the passage facing the tomb chamber in conformity with the Tang ceremony of paying respects to the dead, expressing the theme of these two paintings.

After the founding of the Tang Dynasty, the interior of China was quickly unified and relations with some 70 countries and regions were established, promoting trade and cultural exchange. Envoys from different lands came to the Tang capital Changan, which became one of the world's political, economic and cultural centres. Foreign emissaries often took part in the weddings, funerals or sacrificial ceremonies of the Tang court, which in turn sent condolences or greetings to foreign rulers on such occasions. The two paintings document this fact.

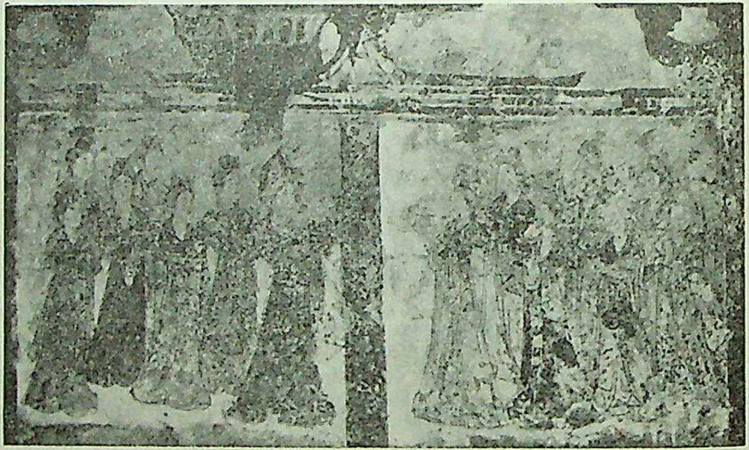
Ancient books mention paintings recording such friendly exchanges, some of which are still extant. These, however, are the first pictures of emissaries on a mission of condolence. Their discovery enlarges our knowledge of the themes of the Tang painting, and of the historical friendly exchanges between different peoples.

As the tomb of Crown Prince Yi Teh (Li Chung-jun) was supplementary to the imperial mausoleum and itself honoured with the title of "mausoleum," many paintings in it followed the system used in imperial tombs. The

"*Chichi* Halberds"[8] and "Palace Attendants"[9] are two examples.

The "*Chichi* Halberds" depicts four large stands, each displaying 12 halberds. Below their blades are tiger heads tied with clusters of red, green and yellow pennons. In front of each stand are two squads of guards of honour, 12 men to a squad standing in three rows distinguished respectively by purple, green and yellow robes, girded at the waist with quivers and swords. This is the first time since liberation that such large halberd stands, displayed in double sets, have been found in Tang tombs. *Chichi* halberds were carried at the head of processions when officials went out, showing their position and rank. During the Tang Dynasty they were widely displayed by the ruling class as symbols of power. It was stipulated that only the yamen (administrative-judicial organs) officials of and above the third rank and those of and above the prefectural level were entitled to display halberds. The tomb of Crown Prince Yi Teh had two sets of halberds, 24 each, displayed on two combined stands. This was reserved for the highest rank, the number being the same as that before the gates of imperial palaces.

Most of the murals in the tomb of Yi Teh, and especially those of the front and rear chambers, portray women. Judging from their location in the tomb and the articles the women carry in their hands, they probably depict attendants to the emperor. For example, the east and west walls north of the third *kuo tung* (compartment in the outer passageway) are each decorated with paintings of two serving girls holding round fans, their hair done in half knots, green silk gauze draping their shoulders, wearing red blouses and skirts and soft shoes. Tang histories describe the duties of such attendants as looking after carriages (or sedan-chairs), parasols (or canopies) and fans. The east and west walls of the sixth compartment each exhibit two serving girls carrying charcoal braziers. On the north side of the west wall in the front chamber is a mural of seven women — palace attendants holding cups, vases, candlesticks and dusters. All these duties were described in the Tang history books. Each painting and each individual and group has its own characteristics. These works of art can be compared with the famous extant painting "Ladies with Silk Fans" by the Tang artist Chou Fang.[10]



Palace serving girls.

The nearly 300 palace attendants were controlled by six bureaus and tightly organized, with a detailed division of labour. They served the emperor, empress and imperial concubines in dressing, eating, housing accommodation and travelling. The many paintings of palace attendants found in the tombs testify to the luxury, extravagance and debauchery of the Tang ruling class. A handful of pleasure-seeking members of the imperial house collected around themselves tens of thousands of parasites. The saying was, "Each carriage costs hundreds of thousands of coins, each dish as much as the whole property of 10 ordinary families." This decadent life was built upon merciless exploitation of the working people.

It took hundreds or thousands of painters to create the flourishing Tang period in the history of China's murals, yet how miserable were the conditions they laboured under! From the remnants of paint dishes and crude utensils unearthed in the tomb of Crown Prince Yi Teh we can visualize how inhumanly they were treated. When ordered to do a picture by the Tang emperor Tai Tsung,[11] the well-known painter Yen Li-pen,[12] who was accorded the title of fifth rank official, had to crawl on the ground before the emperor and other high officials while he worked, bathed in sweat. Returning home after this humiliation he adjured his children never to follow his profession. There were even instances of Tang painters being killed after an artistic achievement. The well-known Sung Dynasty (960-1279) writer Shen Kua[13] recorded that Wang Hung,[14] governor of the capital and holder of tremendous political power under the Tang emperor Hsuan Tsung,[15] "when governing Shenchow (in present-day Honan Province), gathered the best painters that he could find to decorate the walls with murals in the Shengshou Temple (Temple for Commemorating the Emperor's Birthday). After they had produced a number of masterpieces, Wang Hung had all 18 of them killed and buried in a common pit at the west side of the temple, so that no one else should acquire better murals than those done under his patronage." It was to show off his wealth and influence that he went to the length of killing all those who had created this splendid art for him.

The murals in the tombs of the two princes are vivid with life, even down to the birds and flowers. Their discovery has added a new brilliant chapter to the history of Chinese painting and given us a new knowledge of this art in the Tang era.

Other finely executed burial objects, including tricolour glazed figurines, were found in these tombs in great numbers.

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[1]李贤 [2]章怀太子 [3]唐高宗 [4]武则天 [5]李重润 [6]懿德太子 [7]乾陵 [8]棨戟图 [9]宫官图 [10]周昉 [11]唐太宗 [12]阎立本 [13]沈括 [14]王鉷 [15]唐玄宗

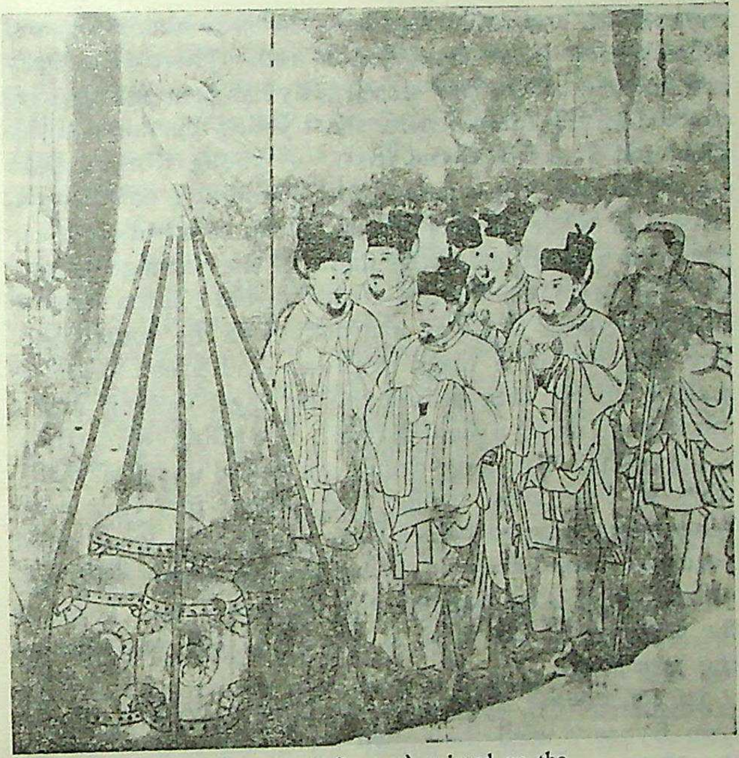
Kirin Provincial Museum

Wall Paintings in a Liao Dynasty[1] Tomb at Kulun

IN June 1972 Chinese archaeological workers excavated a brick tomb with wall paintings of the late Liao Dynasty (916-1125) at Chienwulipukeh Village, Kulun Banner, Cherim League,[2] Kirin Province. This imposingly built tomb lies nine metres below the surface. It has an arched gate, with a small courtyard in front and a long, narrow passageway built of bricks leading up to ground level. Above the arched gate is a gate-tower built of brick in imitation of wood architecture. Inside the gate, on each side of the tunnel is a hexagonal side-chamber. At the end of the tunnel is a spacious and orderly octagonal tomb chamber, five metres high. Skirting its walls are wainscots of fragrant cedar wood. At the rear of the chamber is the platform for the corpse and a table for offering sacrifices. Among the finds in the tomb were many fine porcelains. Some, including large deep bowls, small fancy dishes, little melon-shaped jars and gourd-shaped ewers with handles, were white ware from Tingchow[3] in north China. Others, with a pale blue glaze and carved decorations, were from the Chingtehchen Kiln[4] in south China. Also found were ornaments made of rock-crystal belt-fasteners of copper engraved with dragon designs, copper keys, fragments of epitaphs, broken stone screens with human figures and decorations, copper wire and other objects. The occupant of the tomb seemed to have been an important person in authority in that place.

Most significant of the discoveries in this excavation are the large wall paintings in colour, with lively figures outlined in black. The murals that have survived cover a space of 180 sq. m. on both walls of the tomb passageway, and other walls around the courtyard and by the tomb gate. The gateside walls are painted with door-gods in full armour, glaring with anger. The courtyard walls depict men- and women-servants, rocks and peonies, lotus flowers standing out of the water, bamboo groves and cranes, bright clouds and colourful phoenixes, hills, waters and animals. Drawing on the fine traditions of the Tang (618-907) and Sung (960-1279) painting, these works exhibit high skill.

Noteworthy are wall paintings of processions of Khitan nobles starting on a tour and returning from it. These cover both walls of the 20-m.-long passageway, making it a long corridor of paintings. "Starting on a Tour," on the left wall, is divided into three closely connected sections, all dealing with the tomb's occupant. Near one end of a courtyard is a scene of the master ready to mount his horse, together with six men, all with shaved heads in narrow-sleeved Khitan robes, the groom holding a whip and reins and awaiting his master. The sleek white horse is finely saddled and behind it stand



"Procession" (in part) painted on the left wall of a Liao tomb at Kulun.

three men-servants, one holding the master's fur hat, another bearing a brush and ink-stand, and the third on guard with a sword. The master, a Khitan noble, his body turned to one side, arrogantly points his left hand down as if giving orders to an old steward who is holding a mallet-like weapon. In front of his waiting horse, the mistress is preparing to get into a coach with long shafts, high wheels and a flat roof covered by a blue cloth and supported by poles decorated in red. There is a fiery ball atop the coach. The closed body has pennons hanging down from the four corners, short yellow curtains on the sides and a screen in the front. A young Khitan, head shaved and wearing a green robe, is leading a dark-brown tame deer while another Khitan youth in a red robe, his head also shaved, holds the shafts of the carriage to harness the deer. On the left stands an old Khitan leaning on a weapon as if giving instructions to the young men. The mistress, in a black skull-cap and green dress, is making up her face behind the carriage, looking into a mirror held up by a maid-servant. Preceding the carriage is the retinue: five large drums are placed under a framework of five poles; behind them stand five Han men. With hands clasped before their chests they wear black headgear, round-collared, broad-sleeved gowns with upturned lapels, long trousers and hempen shoes. Towards the entrance of the tomb is a scene of the vanguard of the procession.

To consolidate their rule the Khitan nobility of the Liao Dynasty used their own state etiquette to govern the Khitans and that of the Hans to govern the latter. In the wall paintings the Khitans and Hans wear their respective national costumes, a detail which coincides with the historical record. The portrayals of the different nationalities reflect the historical fact that the Han people lived together with those of the fraternal nationalities in northeast China during the Liao period.

"Return from the Tour" is painted on the right wall of the tomb passageway. It shows the carriage which has already stopped with its draft poles resting on a frame, camels freed of their harness and kneeling on the ground, men-servants who seem exhausted, some closing their eyes as they sit cross-legged while others nod in sleep, and maid-servants busily taking big bundles and small boxes towards the house.

Such paintings of tours have been found in many tombs of feudal rulers subsequent to the Han Dynasty (206 B.C.-A.D. 220). Most of them depict processions of carriages, horses and servants, demonstrating the pomp and power of the tomb's occupant. But a painting showing return from a tour, such as this one, is a rare find.

The colours of the paintings have in parts become mottled, but we can still visualize how they looked when fresh. The artists highlighted their theme with masterly skill, giving it clear-cut phases and a lively plot in a portrayal of the characters and status of different classes and strata of Khitan society.

The rich treasures of the Liao tomb at Kulun, including the fine Tingchow porcelain of the Sung Dynasty, the pale blue glazed porcelains of Chingtehchen and the imitation wooden structure of the tomb gate demonstrate the deep influence of the feudal culture of the Yellow River valley on the Khitan people of the northern grassland, as well as the characteristic creations of the Khitans themselves. Together they enrich the history of the motherland's culture. They give graphic evidence of the cultural exchange between the north and the south during the Liao Dynasty and illustrate how the Khitans turned to feudalism under the influence of the Hans.

The paintings also show how, under the rule of the Khitan nobility, the Khitan herdsmen suffered oppression and enslavement just as the Han working people did, sharing with them the same historical fate. This confirms Chairman Mao's profound teaching "**in the final analysis, national struggle is a matter of class struggle.**"

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[1] 辽朝 [2] 哲里木 盟库伦旗前勿力布格屯 [3] 定州 [4] 景德镇窑

Li Chien-tsai

The Epitaph of Sung Kuo-chung,[1] Cliff Inscriptions at Ashhata[2] and Stone Tablets of Yung Ning Monastery[3]

THE peasant uprisings at the end of the Yuan Dynasty (1271-1368) overthrew its rule and established the Ming Dynasty (1368-1644). In the early Ming period, the social economy developed, the power of the state grew, and control over the northeast frontier regions was further consolidated.

In 1974, an epitaph of Sung Kuo-chung who bore the title of "Ming Wei General"[4] was unearthed in the city of Liaoyang,[5] Liaoning Province. It records the service of his great-grandfather Sung Pu-hua[6] who was promoted to the rank of Ming Wei General for his success in "proclaiming imperial orders to Nurkan."[7] This is new material evidence of Ming Dynasty rule over the Heilungkiang basin.

The Nurkan *Tuszu* (provincial military command) was set up by the Ming government in 1409 at Tehlin,[8] on the lower reaches of the Heilung River, near its outlet to the sea. Other important historical remains related to the Nurkan *Tuszu* include the cliff inscriptions at Ashhata and stone tablets recording the building and rebuilding of Yung Ning Monastery.

The Ashhata cliffs, with their inscriptions, loom precipitously over the banks of the Sunghua River one kilometre southeast of the Big Ashhata Village,[9] 15 km. southeast of Kirin City.

A record of the Ashhata cliff inscriptions was first published in 1891. In May 1957 the Kirin Provincial Museum sent people there for an on-the-spot investigation. In 1972 another investigation was made to verify the results of the first.

The inscription on the first cliff is 135 cm. high and 70 cm. wide, 10 m. above the water level. It consists of three lines written vertically in formal characters.

The second cliff is 30 m. from the first. Its inscription is bounded by a carved outline in the form of a tablet round at top and square below, with a height of 122 cm. at the centre and 108 cm. at the sides, and an upper and lower width of 61 and 62 cm. respectively. The characters are incised on the granite cliff in formal characters in seven vertical lines.

The characters on the two cliffs have been carefully studied and verified as follows:

On the first cliff:

Chia-Chen, Ting-Wei, Kuei-Chou[10]*

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* Names of years computed by combining 10 celestial stems with 12 branches in a cycle of 60 years.

Liu, Cavalry General, Tuchihhuishih *of Liaotung* Tuszu.[11]*
An auspicious (day) of the First Moon, Hsin-Chou Year,
19th year of the Yung Lo period of the Great Ming Dynasty.

On the second cliff:

Liu Ching,[12] *Imperial-Appointed Superintendent for Ship-Building, Cavalry General,* Tuchihhuishih *of Liaotung* Tuszu.
Led troops here in the 18th year of the Yung Lo period.
Led troops here in the first year of the Hung Hsi period.
Led troops here in the seventh year of the Hsuan Teh period.
A Temple of the Dragon King was first built here in the 18th year of the Yung Lo period.
Rebuilt in the seventh year of the Hsuan Teh period.
The 30th day of the second moon, seventh year of the Hsuan Teh period.

The first cliff was inscribed in the first moon of the 19th year of the Yung Lo period (1421), that is, the year after Liu Ching first led his troops here. The second cliff was inscribed in the seventh year of the Hsuan Teh period (1432), that is, the year when Liu Ching did so for the third time. The years Chia-Chen, Ting-Wei and Kuei-Chou mentioned on the first cliff probably refer to the three years when Liu Ching led his troops on their return trips; they were probably inscribed in the Kuei-Chou year, i.e., the eighth year of the Hsuan Teh period (1433) when Liu Ching left here for the third time with his troops. Nothing remains of the Temple of the Dragon King mentioned on the second cliff.

Liu Ching's life and work are recorded in Ming histories. He was promoted several times for distinguished military services and later appointed *tuchihhuishih* of

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* *Tuchihhuishih* was the highest military officer of a province. *Tuchihhuishih-szu* (or *Tuszu*) was his office or the administrative region under him.

Liaotung *Tuszu*. His official posts as inscribed on the cliffs are identical with those given in the historical records. His position as "Imperial-Appointed Superintendent for Ship-Building" in the seventh year of the Hsuan Teh period, as inscribed on the second cliff, also coincides with the records.

Nurkan was a northeastern frontier area of China. To ensure the communications and transport between this region and the inner provinces, the Ming government, when sending the eunuch Yishihha[13] to administer Nurkan, also ordered that ships be built along the Sunghua River. It was to direct the ship-building and grain transport that Liu Ching thrice led his troops there.

Ming records make some mention of ship-building and grain transport on the Sunghua River but give no definite location. Now the cliff inscriptions, other documentary material, and the discovery of rotten boat planks and rusted nails dating from before the Ching Dynasty's ship-building activity in Kirin City, prove that the Sunghua River district of today's Kirin City was the site of the Ming shipyard.

Besides ship-building, the Ming government set up some 70 *wei*,* such as Wula Wei, in the present Kirin Province, putting the area under a hierarchy of military command, embracing the local tribal leaders. Ming rule extended to the present-day Kirin and Heilungkiang provinces and embraced the whole of the Heilung and Wusuli river basins. Among the material proofs that the sway of Ming extended as far as the lower reaches of the Heilung River are the stone tablets recording the building and reconstruction of Yung Ning Monastery.

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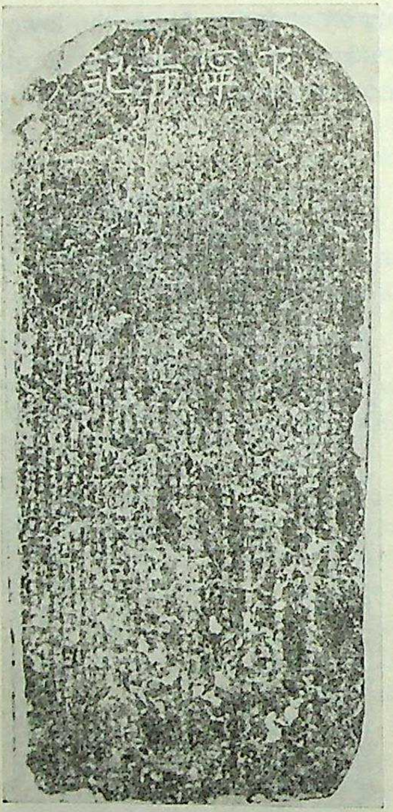
* *Wei* at first meant a garrison, with 5,600 troops in Ming times. Later the term was incorporated in place names, such as Wei Hai Wei.

These two tablets were erected early in the 15th century at Tehlin near the mouth of the Heilung River, the site of the monastery, when the Ming government sent the eunuch Yishihha to administer Nurkan. The tablet commemorating "the construction of Yung Ning Monastery at Nurkan by imperial order" lists more than 100 names of persons headed by Yishihha and including Sung Pu-hua, the great-grandfather of Sung Kuo-chung. This shows that the latter had a hand in the undertaking. These two tablets were discovered in 1885 by the Ching Dynasty official Tsao Ting-chieh,[14] who wrote in his book *Important Events East of Siberia*: "At Tehlin, 250 li from Miaoerh[15] (or Miaochieh,[16] now Nikolayevsk in the Soviet Union) on the east bank

Stone tablet concerning the building of Yung Ning Monastery.



Stone tablet commemorating the rebuilding of Yung Ning Monastery.

(meaning the point where the Hengkun River[17] empties into the Heilung) of the Huntung River[18] (another name of the Heilung River after its confluence with the Sunghua) stands a stone wall looking like a city tower, more than 100 feet high, on which are two stone tablets of the Ming Dynasty. One, carved with the imperial order for building Yung Ning Monastery, was erected in the 11th year of the Lung Lo period (1413); the other, concerning the rebuilding of Yung Ning Monastery, was erected in the sixth year of the Hsuan Teh period (should be the eighth year, 1433)."

The two tablets record the facts of the Ming eunuch Yishihha's administration of Nurkan and Kuyi Island[19] (Sakhalin) out in the sea.

Much earlier, on the lower reaches of the Heilung River the Tang Dynasty (618-907) had set up the

Prefecture of Heishui;[20] under the Kin Dynasty (1115-1234) it was called Shangching Lu;[21] in the early Yuan Dynasty (1271-1368) it was known as Yuankai Lu[22] (later renamed Holan-fu Shuitata Lu[23]), and during the Ming Dynasty it was under the jurisdiction of the Nurkan *Tuszu*.

During the periods of Yung Lo (1403-24) and Hsuan Teh (1426-35) in the Ming Dynasty, Yishihha was dispatched to Nurkan no less than ten times. Other officials sent there were: Hsin Shu[24] and Chang Pin[25] in 1403, Wang Chin[26] in 1412, Kang Wang,[27] Wang Chao-chou[28] and Tungtalaha[29] in 1430 and Kang Fu[30] (Kang Wang's son) and others in 1431. The tablets say that on each such journey to Nurkan the officials took with them 1,000 to 2,000 men and 25 to 50 boats, appointed Nuchen tribal chiefs to official positions and distributed gifts of silk and other articles to them and the people. The inscriptions confirm that the Ming rulers succeeded to the governance of previous dynasties over this region, and that their sway extended beyond the Heilung River's lower reaches around Nurkan to include present-day Sakhalin Island where Yishihha himself went in the 10th year of the Yung Lo period (1412). To govern Nurkan, the Ming Dynasty set up a hierarchy of military organs from *tuszu* to *wei sou*[31] (garrison command) and administrative agencies. The Nurkan *Wei* was established in 1404. The Yung Ning Monastery tablet reads: "In the spring of the ninth year of Yung Lo (1411) the eunuch Yishihha and others were specially sent with over 1,000 troops and 25 large boats," "to set up the Nurkan *Tuszu*," "to gather the tribal leaders and their men and let them be placed under their own command." Ming records stated the reasons for setting up the Nurkan *Tuszu*: "When the local tribal chief Hulatungnu[32] and others came to pay respects to the court, the *wei* had already been set up. They reported to the throne that as the place was strategically important it was necessary to set up a higher military command, and so a *tuszu* was established." In the spring of 1428 the "*tuchihhui* (commanders) Kang Wang, Wang Chao-chou and Tung-talaha were sent to Nurkan to establish the Nurkan *Tuchihhuishih-szu* and a *tuszu* silver seal and bronze *chingliszu* (chief secretary's office) seal were issued to them." This shows that by 1428 the control over Nurkan had been further strengthened. History records that from the years of early Ming to the Wan Li period (reign of the Ming emperor Sheng Tsung, 1573-1620), 381 *wei* including Chienchow,[33] Wonanho[34] and Nunghaerh[35] were set up in the northeast, and official titles and positions were given to the chiefs of the Nuchens and other tribes authorizing them to control the respective regions. The names of these official titles and positions are recorded in historical documents as well as on the tablets in Yung Ning Monastery. The tablets were inscribed with Han characters in front and in the Nuchen and Mongolian languages on the back. The list of participants in setting up the tablets, comprising the last part of the inscriptions, include Hans, Nuchens and Mongolians. It is evident that, a very long time ago, different nationalities of China had lived together around Nurkan on the lower reaches of the Heilung River.

The tablets state: "In the autumn of the 11th year of the Yung Lo period (1413) there was a station called Manching[36] to the west of Nurkan. On the high and beautiful mountain to the left of this station a Hall of the Goddess of Mercy had been built. Now a temple is built there containing a figure of Buddha. The landscape is thus pleasant to the eye." The Manching Station was located on the opposite side of the river from the Yung Ning Monastery tablets, that is, on the west bank of the Heilung River and the north bank of the estuary of the Hengkun River. To strengthen its control over Nurkan on the Heilung River's lower reaches and facilitate the journeys of tribute-bearers to the court, the Ming rulers, in the 10th moon of the 10th year of the Yung Lo period (1412), set up the Manching and 44 other stations. Between Yaochi[37] and Manching stations, that is, between the confluence of the Heilung and Sunghua rivers and the confluence of the Hengkun and Heilung rivers, there were 23 post-stages. Transport on this section was by boat in summer and dog-sled in winter, hence, they were called "dog stations." Manching Station was the first stop from Nurkan *Tuszu* to Liaotung *Tuszu* and also the terminus on the return trip.

The tribute borne by the Nuchen tribal chiefs to the Ming court consisted mainly of horses, pearls, sable skins and hawks while that from Nurkan was mainly hawks for hunting. Tribute was a form of taxation; it was uncompensated and had to be delivered on time. However, when accepting tribute, the Ming court bestowed on the bearers a great many gifts, mainly of silk, garments, art craft objects and articles of daily use.

In the early 17th century Nurhachu,[38] on whom the Ming court had conferred the titles of *Tutuh Chienshih*[39] (assistant to military governor) of Chienchow *Wei* and Dragon and Tiger General, grew powerful and began to strive with the Ming rulers for control of the central power over all China. Finally the Ching Dynasty was founded and replaced the Ming Dynasty in the 1640s. The Ching court continued to send officials to garrison the northeastern regions: among them were the General of Shengching,[40] the General of Ningkuta[41] (later called General of Kirin) and the General of Aigun[42] (later called General of Heilungkiang). Nurkan and the area around it were under the jurisdiction of the General of Kirin. In 1858 tsarist Russia compelled the Ching government to sign the Sino-Russian Treaty of Aigun, carving away Chinese territory north of the Heilung and south of the Outer Khingan Mountains. In 1860 Russia again compelled the Ching government to sign the Sino-Russian Treaty of Peking, grabbing Chinese territory east of the Wusuli River.

After Russia occupied the area around Yung Ning Monastery in Nurkan at the mouth of the Heilung River, the tablets recording the building and reconstruction of Yung Ning Monastery were removed first to the Vladivostok (Haishenwei) Museum and later to the Khabarovsk (Poli) Museum. Though the tablets were removed, their inscriptions were already known to the world. The facts can never be denied. The existence of the epitaph of the Ming Wei General Sung Kuo-chung is as clear as day, and Ashhata cliffs still stand on the bank of the Sunghua River. They constitute powerful material evidence that unmasks the Soviet revisionist social-imperialists' falsifications of the history of China's frontiers.

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[1]宋国忠 [2]阿什哈达 [3]永宁寺 [4]明威将军 [5]辽阳 [6]宋卜花 [7]奴儿干 [8]特林 [9]大阿什哈达屯 [10]甲辰、丁未、癸丑 [11]骠骑将军辽东都司都指挥使 [12]刘清 [13]亦失哈 [14]曹廷杰 [15]庙尔 [16]庙街 [17]恒滚河 [18]混同江 [19]苦夷 [20]黑水府 [21]上京路 [22]元开路 [23]合兰府水达达路 [24]邢枢 [25]张斌 [26]王谨 [27]康旺 [28]王肇舟 [29]佟答剌哈 [30]康福 [31]卫所 [32]忽剌冬奴 [33]建州 [34]斡难河 [35]囊哈儿 [36]满泾 [37]药乞站 [38]努尔哈赤 [39]都督佥事 [40]盛京将军 [41]宁古塔将军 [42]瑷珲将军

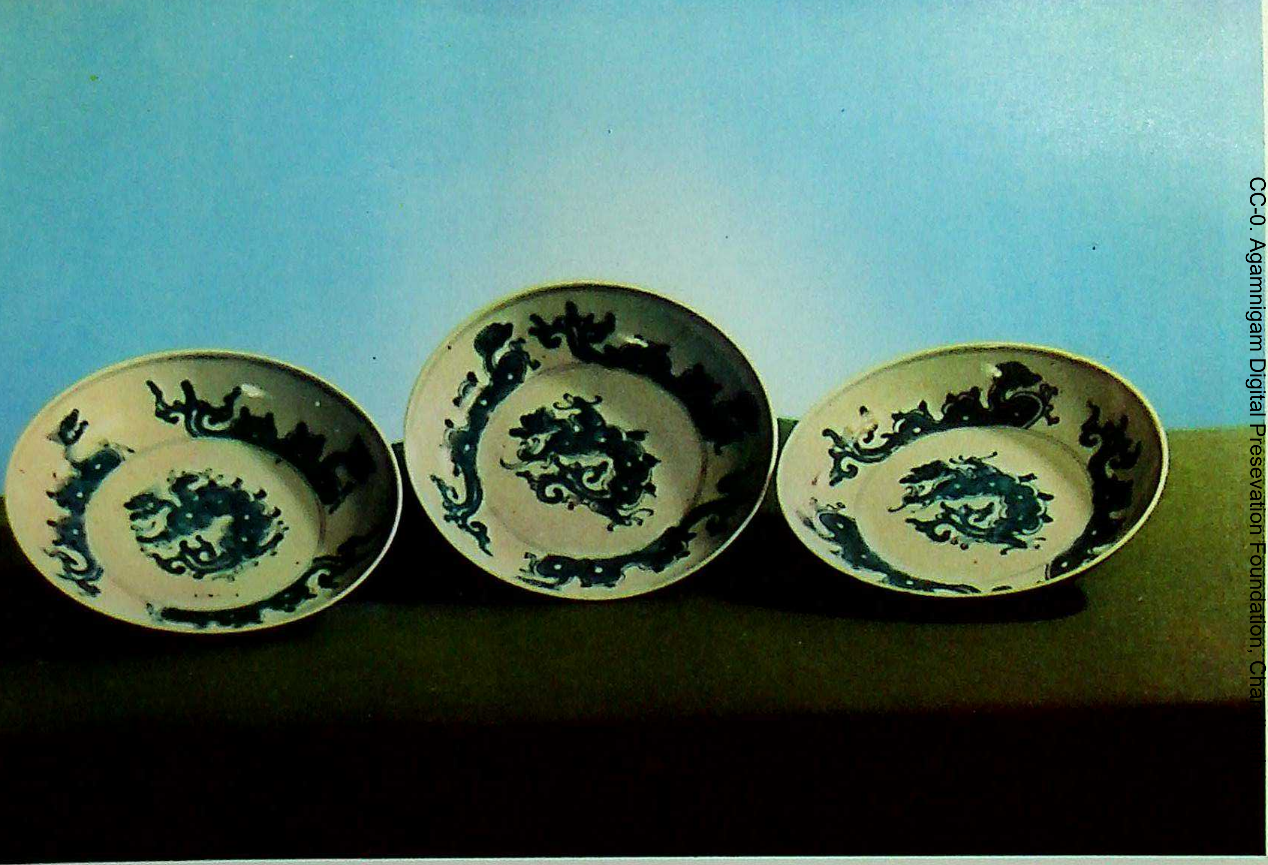
Feng Hsien-min

Historical Relics Unearthed or Discovered on the Hsisha Islands[1]

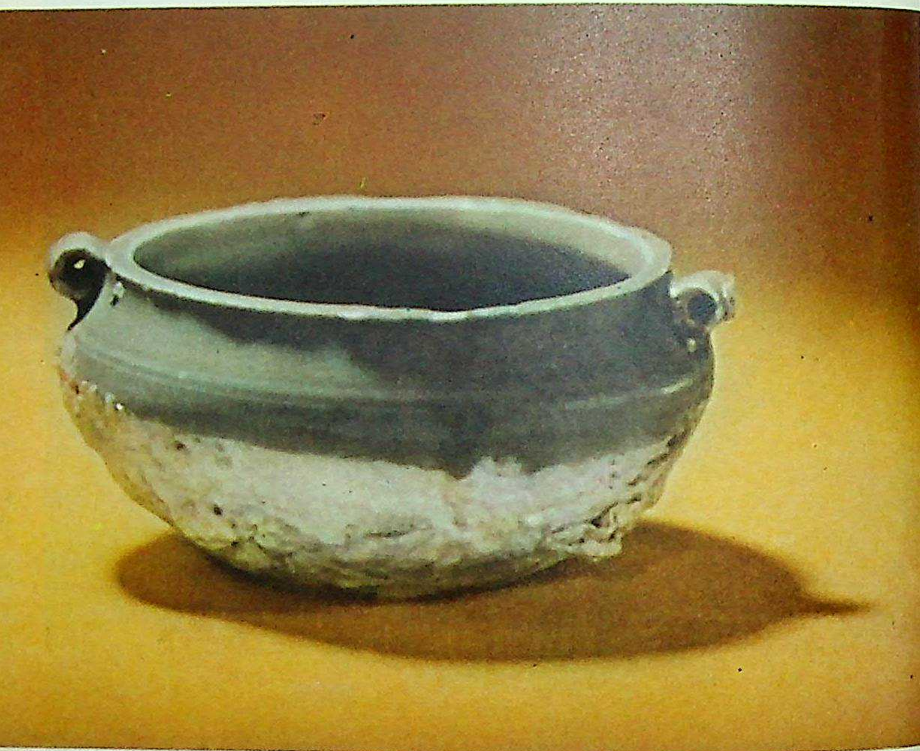
THE great number of important relics — including porcelains, copper coins and stone tablets — unearthed or discovered on China's Hsisha Islands in 1974 furnished further convincing proof that the islands have been China's territory since ancient times.

The porcelains alone number 95, dating from the Tang (618-907) to Ching (1644-1911) dynasties as well as more recent times. They indicate that for over 1,000 years since the Tang period the footprints of Chinese people from the mainland coast were always to be found on these islands.

On a trial-excavation site of 24 sq. m. alone on Kanchuan,[2] one of the Yunglo Islands,[3] 37 pieces of Tang and Sung porcelain were found. Of these, 11 date from Tang times; most of their shapes and glazes are characteristic of kilns in Kwangtung and some in Fukien. The other 26 are Sung porcelains, mostly with a bluish white glaze and a few with blue glaze and decorations. Some share the characteristics of porcelains unearthed from the

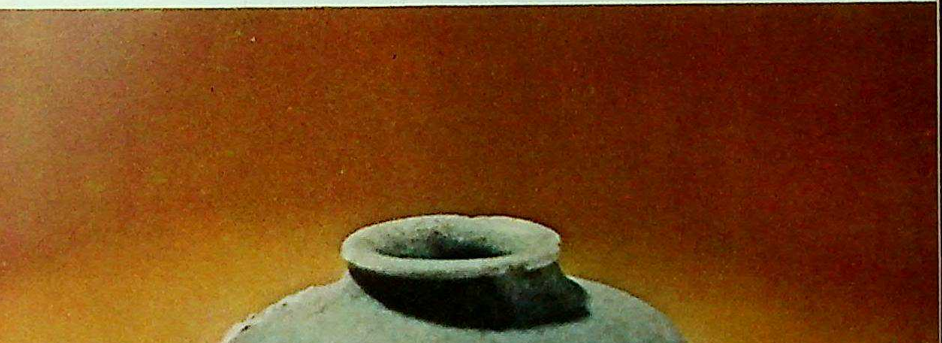


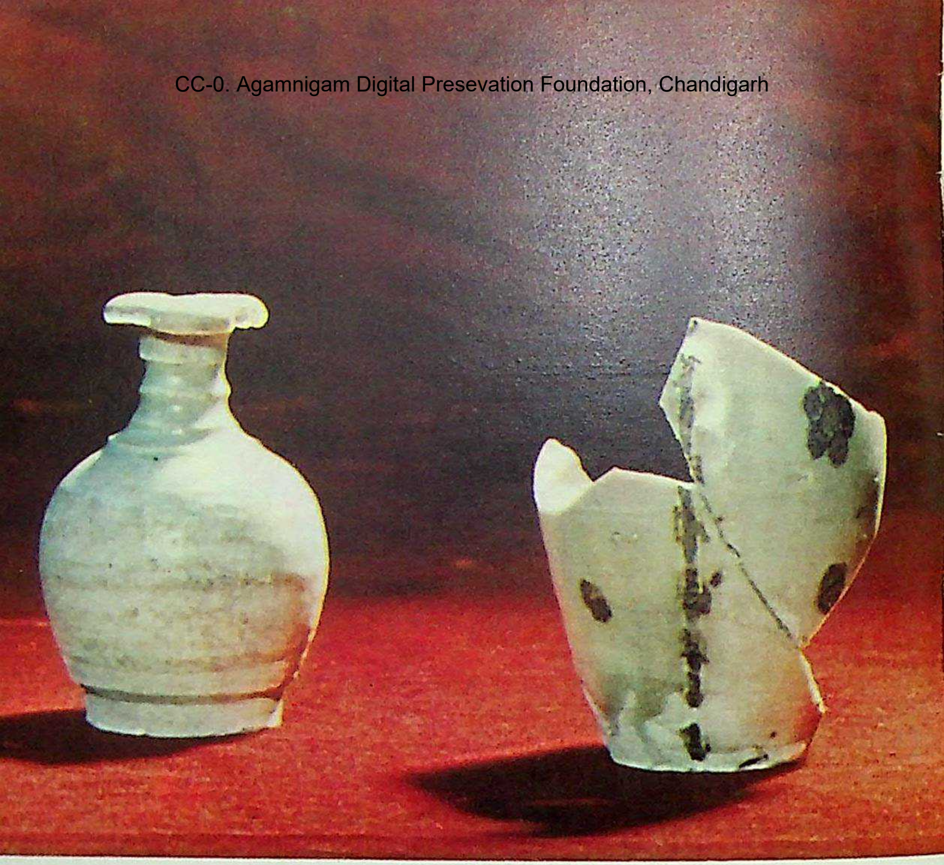
Blue-and-white dishes with a dragon design, found on Chinyin Island.



A blue-glazed Sung container, found in Northern Reef.

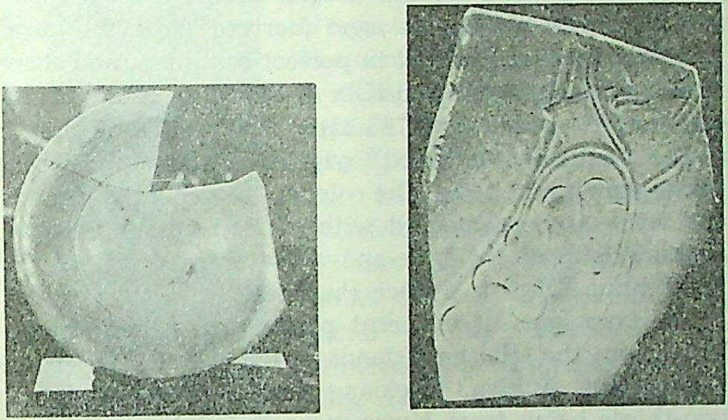
A small Sung container, also found in Northern Reef.





Left: A Sung vase unearthed on Kanchuan Island.
Right: Broken pieces of a Sung vase found on the same island.

Hsitsun Kiln[4] in Kwangchow, where they can be assumed to have been made. A few resemble the porcelains unearthed from the Pichiashan Kiln[5] in Chaoan,[6] Kwangtung Province, and were presumably made there. From the evidence collected from this site, we can conclude that it was a dwelling foundation in Tang and Sung times.



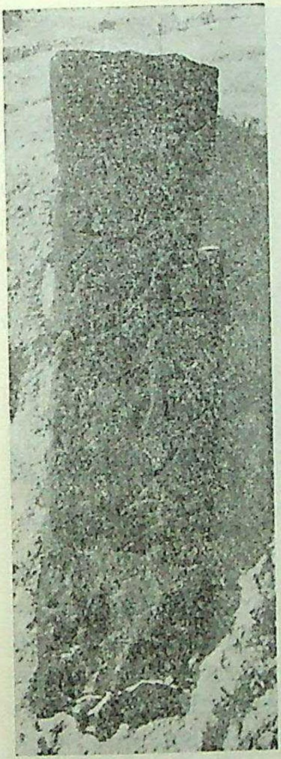
Left: Broken porcelain pieces found on Kanchuan Island.
Right: Porcelain pieces from the Hsitsun Kiln in Kwangchow.

Only two Yuan porcelains were found. Both are celadons — one from Chinyin Island[7] and the other from the bank of Northern Reef on the Yunglo Islands. Their white bodies, decorations and firing method clearly show them to be products of the Lungchuan Kiln[8] in Chekiang Province. Among the four Ming porcelains found a bowl and a dish are blue-and-white produced by the Chingtehchen Kiln[9] in Kiangsi Province. The bowl is painted with a crab and the dish with a flying phoenix, both with lively decorations. Among the 41 Ching porcelains unearthed or collected, three dishes from Chinyin Island are blue-and-white with a dragon design. Buried one metre deep in calcareous sand (derived from the coral reef surface) they are still in perfect condition, and were made in the Chingtehchen Kiln in the reign of the Ching emperor Yung Cheng (1723-35). The reef bank and a shrine on Chuanfu Island[10] yielded 20 blue-and-white dishes, bowls and pots. The colours are generally similar and some are ornamented with stained broken crackle, characteristic of the blue-and-white ware produced by the Tehhua Kiln[11] in Fukien Province.

The porcelains of different periods unearthed or collected on the Hsisha Islands originate mainly from Kwangtung, Fukien, Chekiang and Kiangsi provinces, two-thirds being from Kwangtung and Fukien. It may be surmised that from the Tang Dynasty onward, the people who lived and worked on the Hsisha Islands were mostly from those two provinces.

Another evidence of long Chinese habitation was the discovery of an iron cooking-pot rim together with the Tang and Sung porcelains on Kanchuan Island.

Investigations reveal that on the Hsisha Islands there were, at different times, many shrines — 13 including those already torn down. Judging from their structure, idols, sacrificial vessels and surroundings, some dated from the Ming Dynasty but most were built under the Ching. Except for one with brick wall, all were simply constructed with coral rock obtained on the spot. They appeared to have been repaired repeatedly over long periods. In the shrines, investigators found stone sculptures, porcelain idols of the Goddess of Mercy, incense

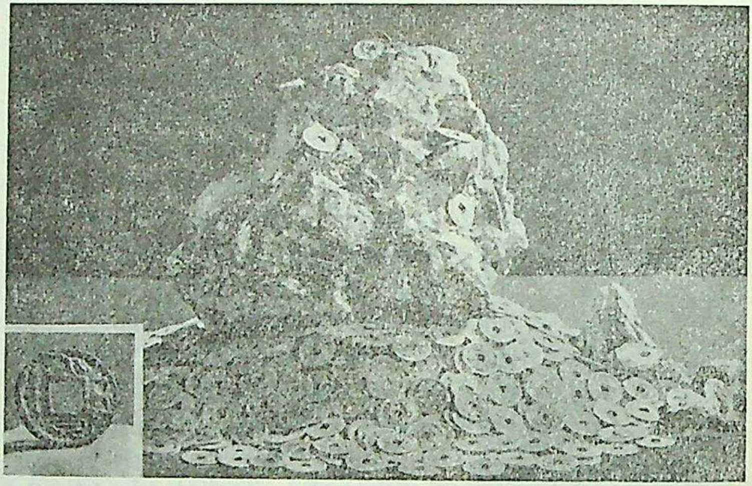


Stone tablet on the Hsisha Islands, inscribed with "To Commemorate Inspection."

burners and bowls and dishes made in kilns in Fukien and Chekiang in different periods — Ming, Ching and more recent. These objects had been constantly replaced. The builders of these shrines, fishermen from the Kwangtung and Fukien coasts, had brought these sacrificial porcelains to the islands.

Four stone tablets were also found. Two of them, on North Island of the Hsuanteh Archipelago,[12] were already broken. Both were inscribed with the words "To Commemorate Inspection" and dated the 28th year of the Ching emperor Kuang Hsu (1902), showing that they were erected when the Ching government sent inspectors to the Hsisha Islands. The other two, on Yunghsing Island,[13] were erected in 1921 and 1946 by the Chinese governments of the time.

On Chinching[14] and Kwangchin[15] islands of the Yunglo Archipelago, a copper coin of the late Northern Sung Dynasty engraved with the words "Sheng Sung Yuanpao"[16] and another of the early Ming engraved with the words "Hung Wu Tungpao"[17] were discovered. On the

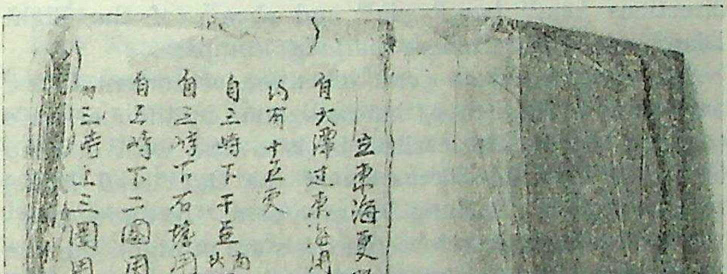


Ancient copper coins found on the Hsisha Islands.

reef bank of Northern Reef, salvage of an old sunken boat yielded some 400 kg. of copper coins of different dynasties from Han (206 B.C.-A.D. 220) to Ming. Of the 80,000 coins on which the characters were legible, 50,000 were "Yung Lo Tungpao"[18] minted in the sixth year of the Yung Lo period (1408). In this sunken boat too were copper bars, copper mirrors, copper sword sheaths, lumps of lead and other objects. The craft, carrying such a large store of new-minted coins, could not possibly have been a fishing or trading vessel. It might have had something to do with the famous voyage of Cheng Ho,[19] who was sent to the western seas by the Ming court during the Yung Lo period (1403-24). Long before that, Chinese people had lived and worked on the Hsisha Islands to which state and private ships constantly sailed;

and close ties had at all times been maintained between China's interior and these islands.

For generations the fisherfolk on the coast of Kwangtung and Fukien had gone to the Hsisha and Nansha[20] islands for aquatic products. Since liberation the fishermen of Wenchang,[21] Chiunghai[22] and other counties of Hainan Island have continued to frequent these islands of the South China Sea in the 11th month of each lunar year to catch turtles, sea-slugs, conches, oysters and other products and to return in time before the next



定東海更路
自大潭過東海用乾巽使到十二時使半轉回巳亥（乾巽）
內有十二更
自三峙下干豆（向甲庚 以風）乙辛三更收 對[illegible]
自三峙下石塘用艮坤寅申三更半收 對[illegible]
自二峙下二圈用癸丁丑未平 二更[illegible]
三峙上三圈用壬丙巳亥平[illegible]

The Water Route, a navigation manual.

year's typhoon season. Also discovered was a hand copy of *Shui Lu Pu*[23] (*The Water Route*) dated more than 50 years ago. This book is a navigation guide handed down by fishermen from generation to generation. It gives directions for sailing and distances between the Hsisha, Nansha and other islands, and mentions 17 places on the Hsisha Islands and 65 on the Nansha Islands — using traditional names to which the fishermen have long been accustomed. One section of the book states that to sail the 210 li from North Island of the Hsuanteh Archipelago southwest to the Yunglo Islands one should follow the directions *ken*,[24] *kun*,[25] *yin*[26] and *shen*[27] (of the Eight Diagrams) on the Chinese mariner's compass.

The compass was a great invention of ancient China and it was in China, too, that navigation by the mariner's compass began. The earliest book to deal with it, *Ping Chou Ko Tan*[28] (*A Discussion of the Duckweed Islets*) by Chu Yu[29] of the Sung Dynasty, said, "To know geography the shipmasters observe the stars at night, the sun in the day and the compass when the sky is obscured." Thus the navigators of Sung days got their bearing by observing the sun, moon and stars in clear weather and by the compass when the sky was overcast. In the Yuan Dynasty, books specially dealing with navigation began to appear. The *Ta Yuan Hai Yun Chi*[30] (*Yuan Dynasty Sea Traffic Record*) contains the sentence "The direction of sailing is determined only by the compass" — this shows that by then the mariner's compass had become the principal guide in navigation. The Ming and Ching dynasties summed up the rich experience of hosts of China's innumerable seafarers in their centuries of struggle with nature. The early Ming book *Wu Pei*

Chih[31] (*Preparation for Defence*), the late Ming *Shun Feng Hsiang Sung*[32] (*Fair Winds for Escort*) and the early Ching Dynasty *Chih Nan Cheng Fa*[33] (*Orthodox Guide*) all gave detailed indications of navigation routes, sailing directions, distances and the depth of water. *The Water Route* inherited the traditional method of determining directions and the statements of distances of Ming and Ching times but differed from them in the area covered. While they had dealt mainly with the navigation routes to the eastern and western seas, *The Water Route* was especially devoted to the route to the Hsisha and Nansha islands.

Like Nansha, Chungsha[34] and Tungsha,[35] the Hsisha Islands have been part of China's sacred territory since ancient times. That Chinese people have lived and worked there for many centuries is proved not only by a great number of historical records but also by the abundant historical relics found on the spot. The porcelains, iron pots, stone tablets, shrines and copper coins bear witness to the history of the Hsisha Islands and prove to whom they belong.

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[1] 西沙群岛 [2] 甘泉岛 [3] 永乐群岛 [4] 西村窑 [5] 笔架山窑 [6] 潮安 [7] 金银岛 [8] 龙泉窑 [9] 景德镇窑 [10] 全富岛 [11] 德化窑 [12] 宣德群岛 [13] 永兴岛 [14] 晋卿 [15] 广金 [16] “圣宋元宝” [17] “洪武通宝” [18] “永乐通宝” [19] 郑和 [20] 南沙群岛 [21] 文昌 [22] 琼海 [23] 《水路簿》 [24] 艮 [25] 坤 [26] 寅 [27] 申 [28] 《萍洲可谈》 [29] 朱彧 [30] 《大元海运记》 [31] 《武备志》 [32] 《顺风相送》 [33] 《指南正法》 [34] 中沙 [35] 东沙

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CHRONOLOGY OF CHINESE HISTORY

PRIMITIVE SOCIETY	Around 500,000-4,000 years ago
SLAVE SOCIETY	Around 21st century-475 B.C.
Hsia	Around 21st-16th centuries B.C.
Shang	Around 16th-11th centuries B.C.
Western Chou	Around 11th century-770 B.C.
Spring and Autumn Period	770-475 B.C.
FEUDAL SOCIETY	475 B.C.-A.D. 1840
Warring States Period	475-221 B.C.
Chin	221-207 B.C.
Western Han	206 B.C.-A.D. 24
Eastern Han	25-220
Three Kingdoms	220-280
Western Tsin	265-316
Eastern Tsin	317-420
Southern and Northern Dynasties	420-589
Sui	581-618
Tang	618-907
Five Dynasties	907-960
Sung	960-1279
Liao	916-1125
Kin	1115-1234
Yuan	1271-1368
Ming	1368-1644
Ching	1644-1911 (The feudal society in China ended in 1840.)

中国新出土文物
（二）

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